

JUN 18 1931

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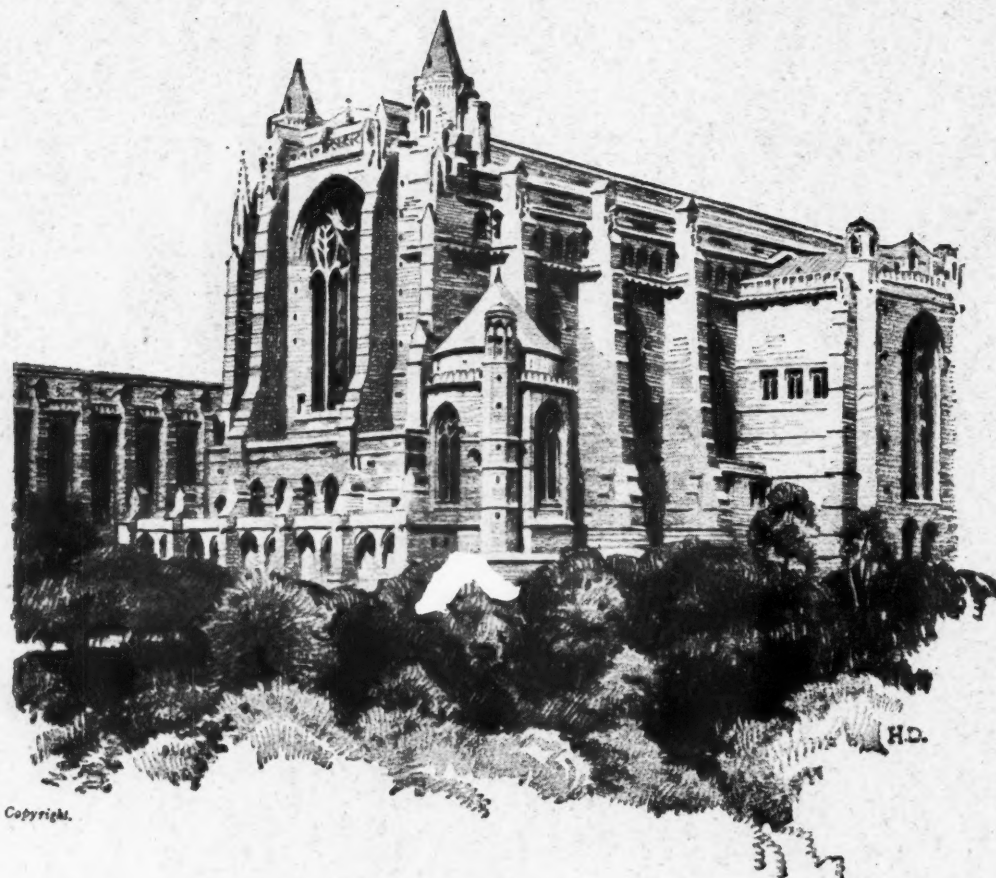
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Vol. LXIX

June 1931

No. 415



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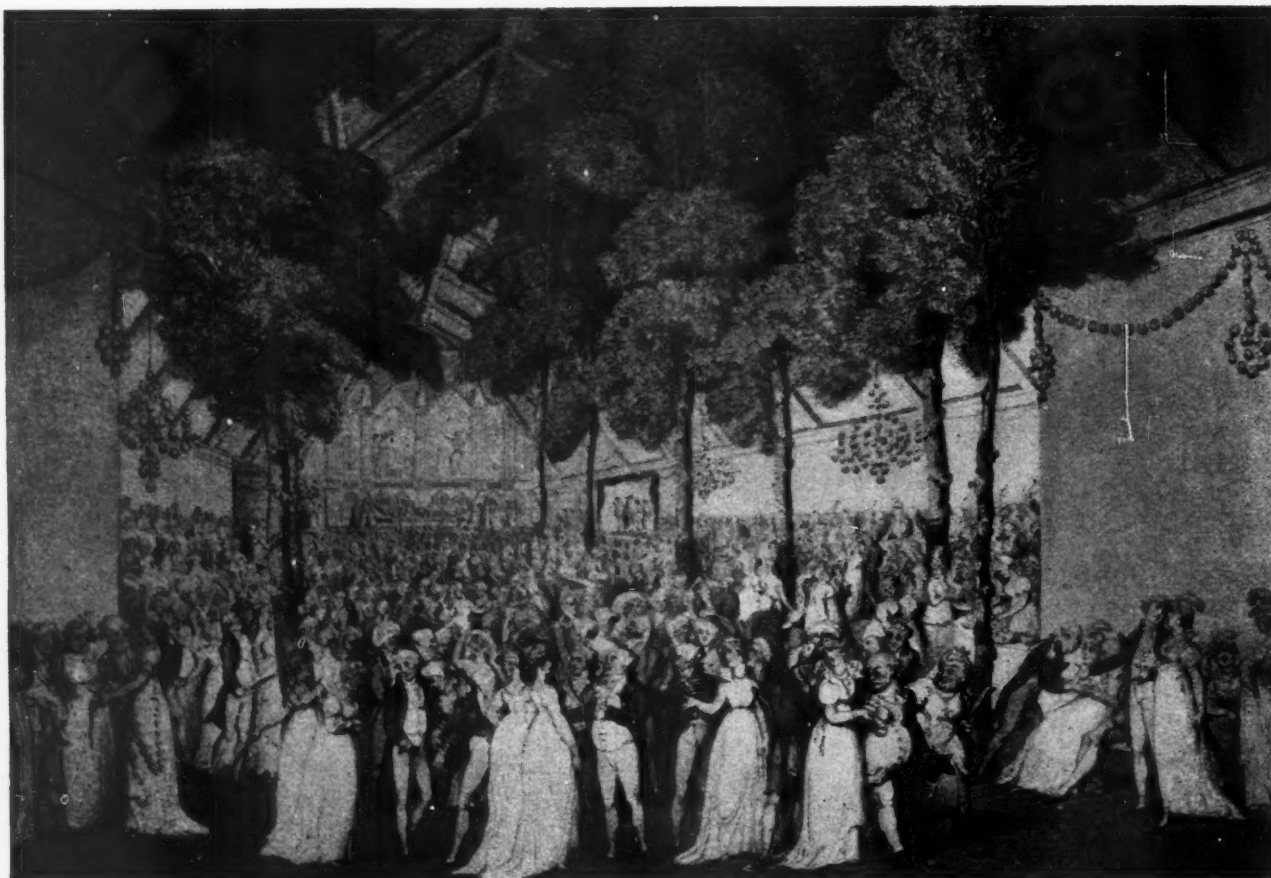
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BOODLES' CLUB FÊTE AT RANELAGH, by THOMAS ROWLANDSON. In the Collection of the late Captain Desmond Coke, and reproduced by permission of his Trustees.

On April 27 of this year Desmond Coke the collector and novelist died. Of himself he wrote in his *Confessions of an Incurable Collector*: "If it could be remembered of me, at my death, that I loved beauty and tried modestly to save it from oblivion; that I wrote novels, mediocre, indeed, but such that they were 'all my own work,' and could not be docketed as copies of some greater master; that I gave England a collection such as could not now be bought of painted silhouettes by English artists of the eighteenth century; that I helped her to keep in England the paintings of Rowlandson, a great and very English artist; that I was almost the first English buyer of some English Moderns; I shall not feel, remote and leisure-demanding idiot as I am, that I have failed totally in the career I set myself, not narrowly, of Art."

Captain Coke's collection of Rowlandsons (some of these were burned in the fire at Hudson's repository before the war, and fifty-nine of them were spoiled at the flooding of the Tate Gallery), showed that Rowlandson was not merely the caricaturist, but a superb draughtsman with a power of depicting English landscape and an admirable sense of colour.

The Boodles' Club Fête was, of course, one of the functions held at the old Chelsea Ranelagh. A description of the old and new Ranelagh is given in Mr. Beresford Chancellor's article on pages 191-4 of this issue.

PLATE I. June 1931.

Pictures and Prices.

By Alan Pryce-Jones.

NOT so very many years ago, before Art was invaded by art, the possession of an Academy picture gave very much the same standing to a ballroom as a piano to the workman's parlour. Our richer peerage ate enormous dinners below group upon group of ruminating Grampian cattle, bought from the Academy if the peerage were merely rich, or specially commissioned from Hurt or the Watsons if it were very rich indeed, less for the merit of the picture than to mark a definite social condition.

But now that this is no longer possible it has been necessary to assess the cattle simply at their value, with a result that can be seen from time to time in the salerooms, whenever another Herkomer is knocked down for thirty pounds or less. In the past year alone the records show a Landseer of some size sold for £16, a "Sunset at Sea" of Alfred Stevens at £6, two significantly named Orchardsons, "Escaped" and "Rejected," at £31 and £50 respectively, and even a Burne-Jones of repute and with a title in French at £620. That is to say that the great Victorians are nearly as cheap as the best moderns, and wretchedly cheap compared to the best successful moderns. But the odd thing is that, unlike the poets, long life is essential to their reputation. Those who have survived the days when Alma Tadema would refuse thousands for a commission still can be exalted for their Scottish scenes, the cattle only a trifle more shaky, the heather only a shade more mauve from retrospection; for the public, always uncertain of artists, still plumps for the oldest.

Wit at the expense of academic art is a poor business, and it would be only impertinent to jeer at the Academy, on the ancient charge of not being unacademic, were it not that our own heroes will soon have to face the cold test of the salerooms. And let it be said at once, to blot out the picture of undergraduates mocking a second-hand Sickert, that it is lucky the day of heroes is over.

At the end of the last century, people believed what they were told. Because some respectable persons had said that Alma Tadema was a great painter, his greatness was accepted, the more readily because that manner which we now call academic was then considered creative. It will explain the breakdown of the academic in art if we remember that the mechanical age was then at its apogee, that to a public still bowled over by the newness and efficiency of anything machine-made, an academic education seemed positively progressive. Our excessive reaction from this attitude has naturally revived the cottage arts; so that in certain circles it is still thought implicit in the nature of art that its pro-

ductions shall be as ill-adapted to their purpose as possible. But out of these extremes a feeling towards art, more nearly proper than at any time since the Renaissance, shows signs of appearing, a feeling in brief that art is not so very tremendous, nor artists so inevitably heroic.

Without this feeling great art is out of the question, for great art springs always from the casual. That is why there is no general statement to be made about it, no net in which to catch a thing so shy. The Victorians were most competent, and occasionally excellent, men; but they laid their nets with assurance, made statements, so to speak, with both hands, and painted "The Light of the World." And at Christie's today you can see the result.

The true function of the Academy is obviously to make a nicely normal background for better things. Art is never repetitive; the manner of Northcote and Opie, creative academicians, has no more force to offer, and equally obviously the manner of Matthew Smith, however stimulating, would merely tickle in Burlington House. The salerooms recognize this in the high prices still reached by painters of the early academic period, and the low prices reached by their successors. Of the 'seventies and 'eighties I cannot find a better example of the true Academy picture, nor a more suggestive price for it, than a certain work of Marcus Stone, lately sold for £11, and entitled "Working and Shirking." I have not seen the picture, yet I have seen it, year after year, under a different name. Immediately before the war, it would have a long and literary name: "She Walks, The Lady of My Delight, A Shepherdess of Sheep." Immediately after the war, it would be nobly yet tenderly called "Trawlers at Evensong," and nowadays it would be a segment of life in Newquay, one of those communal pictures to which husband, wife, child-prodigy and the art pupils have each contributed a few strokes and a great deal of advice. And all the time these pictures, or rather this picture, of whatever period, is being sold for £11.

This is as it should be. But it must be exceedingly irritating for those who buy from the Academy as an investment that it should be so. The average business man, who ultimately controls the artistic as well as all other markets, has no time to choose, and small inclination to look at, any picture which has not the backing of recognized opinion. The opinion of competent critics scarcely ever reaches him except in the unprofitable articles of a daily paper; so that unless he has rare confidence in himself, there is no safe field of selection for him but the Royal Academy. My point is that, unfortunately, it is not safe.

The Royal Academy, for the cultivation and improvement of the Arts of Design. *The opinions of contemporary painters.*

EDITOR'S NOTE.—Because criticism of the Royal Academy has become tiresome by repetition, it does not follow that the criticism is ill-founded. There are signs that the Academy is itself aware of this, for a study of this year's R.A. shows that the door has definitely been opened for the entry of a "sane modernism." In view of this important event, we have ventured to depart from our usual custom of dealing with the Architecture at the R.A. in order to ask the painters three questions (of which the academic question whether the Academy ought or ought not to be academic is not one), for, in spite of the R.A.'s gesture, a glance at the list of exhibitors reveals the absence of the names of nearly all the best English artists. Why? Do they not desire to exhibit at the R.A.? To this question only they can reply, and we have therefore approached a number of well-known painters with the object of finding out why they have not exhibited their works. Their answers are set out below and must be allowed to speak for themselves.

1. Do you ever submit your work to the Royal Academy? If not, why not?

2. What useful purpose, if any, do you think the R.A., as at present constituted, serves?

3. In the event of your answering Question 1 in the negative, what reforms, if any, in the Royal Academy would lead you to submit your work to it for exhibition?

MARK GERTLER.

1. I have sent pictures to the Royal Academy twice, and have been refused on both occasions: the first picture I sent—a portrait of Sir George Darwin—is now in the National Portrait Gallery; the second—a nude study—called "Young Girlhood," considered by many of the most eminent critics to be one of my best works. It was last exhibited at the Guillaume Gallery, when they had their first and very select show of English painting. It is owned by Mr. Walter Taylor, who has, perhaps, one of the most important collections of modern painting—English and French. So you will understand why I have not sent again.

2. I fail to see what good purpose the Academy can serve, when so many of the very best painters of the country are kept out. It can only—on the contrary—serve a bad purpose by misleading the average person into believing that any painter not to be seen on the walls of the Academy cannot possess any real merit.

ETHELBERT WHITE.

My work has been often submitted to the Academy, but it has repeatedly been refused.

Of late I have ceased to send. This has been also the experience of many of my contemporaries of quite considerable reputation.

REX WHISTLER.

1. I have never submitted any of my work to the R.A. Not, however, from my ever having definitely decided not to do so, but because I have always felt that it must be a disadvantage to be hung in an exhibition which earns for itself annually (and I think, justly) the reputation of giving most prominence to a large collection of what must be the worst paintings and sculptures done in the country.

To just one or two distinguished painters with great reputations already made else-

where, exhibition of their works there can do no harm, of course, and probably it is a good place in which to sell them; but for a beginner like myself, I feel it is too great a risk to get one's work hung on a vast crowded wall, frame to frame with unspeakable horrors.

2. The R.A. gives us each year a very excellent but very small exhibition of architectural designs and this probably reaches a wider public, being held in Burlington House, than if it were elsewhere. The only other useful purpose which the R.A. serves, in my opinion, is that it is a market for a certain number of works which would not find purchasers probably, if exhibited in the other London galleries, where competition is keener, and criticism and the public more exacting.

As, however, a large percentage of the works sold through the Academy are surely not works of Art at all, it seems as though the R.A., by spreading these productions about, were scarcely "cultivating" and "improving" the Arts as it was intended to do, but rather the opposite.

3. I believe that the great reform needed in the R.A. is that there should be a great reduction in the number of works accepted for exhibition. Surely it is unreasonable to expect the country to produce 1,600 good (or even moderately good) works of art each year?

If the number of exhibits was halved or even reduced by two-thirds the R.A. exhibition might well become one of the best and most interesting to be seen each year in London. No doubt many horrors in paint and stone would still be there, but they might then be in a minority, and many artists who, today, keep away for fear of "being found in bad company" might think it safe to submit their works.

PAUL NASH.

1. No: (a) because I believe it would be accepted; not on its aesthetic merits but for political reasons; (b) because the introduction of one or even a few "modern" paintings among "Academy" paintings would only make confusion; in juxtaposition "modern" and "Academy" work would both suffer by contrast. The gulf is too wide.

2. Aesthetically none. Publicly none. Socially, whatever useful purpose is served by society people crowding together in their best clothes. Commercially, business for Academicians, Academy painters, framers and gilders, artists' colourmen, and caterers.

3. The only conditions under which I would submit pictures for exhibition at the Royal Academy are the following: (1) the reservation of a special room devoted to "independent" painters; (2) the formation of a special jury composed of artists capable of judging "independent" work.

NOTE.—In fairness to a bewildered public and the formidable list of well-known artists whose pictures are not exhibited, I suggest that THE ARCHITECTURAL REVIEW should reproduce a few of the "modern" pictures which the Committee has included in an effort to broaden the scope of the exhibition.

JOHN ARMSTRONG.

1. No. Because (i) the Selection Committee consists of a number of gentlemen who, as recent events have shown more clearly than usual, are not aware of the nature of a work of art; (ii) too many

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pictures are selected to be properly hung or seen.

2. None.

3. (i) The abolition of Royal Academicians and Associates.

(ii) The Selection Committee to be nominated in the first instance by the directors of the National Gallery and the Tate. These men, being in constant touch with works of art, are the most likely to appoint persons capable of judging works of art. Afterwards perhaps by the vote of the exhibitors of the previous year.

(iii) Not more than two works by any one artist to be hung.

(iv) The exhibition to be limited to 500 paintings and a suitable proportion of other works.

C. R. W. NEVINSON.

1. Never. Because when I was young prejudices and reactions were even greater in those days than today. I also associated myself with living things and not dead old gentlemen.

2. None.

3. The Institution in my opinion is too old and rotten to be in any way under-pinned or bolstered up. Nothing but its complete removal will be of any value to living art in this country.

E. McKNIGHT KAUFFER.

1. I do not submit my work to the Royal Academy, nor do I know what it is, for I have never been to an Academy exhibition. I have heard about it and what I have heard makes me less concerned than ever.

2. None whatsoever except to say : "Meet me in front of the Academy."

3. Complete reform, recognizing the fact that art is not a social function nor a copy of photography, and the fact that a live artist is worth more than a dead one.

HENRY MOORE.

1. No. The sculpture at the R.A. is of an even lower standard than the painting—when it is not incompetent it is purely commercial. It is badly presented and overcrowded. I find sufficient opportunities for exhibiting without sending to the R.A.

2. No; unless catering for popular taste is a useful purpose.

3. It is impossible to expect the R.A. to judge with understanding or sympathy the work of artists more alive to contemporary growths and movements. By forming from, say, the New English, the London Group, and the 7 and 5 Society, a selection committee who would control a modern section to the Academy, exhibitions more representative of present-day art might be produced.

WYNDHAM LEWIS.

I am a one-man show. I cannot understand why you should address these questions to a one-man show. Further, have I shown signs of exhibition mania, that you should insult me in this way? No picture of mine would remain on the wall, even if I put it there, in the midst of any official or unofficial herd of English pictures. To humour you, however, and answer your ridiculous questions about Burlington House, I would far rather send to the Academy than to the London Group, for instance, because I would rather exhibit my picture under the patronage of Mr. Augustus John's beard, than under that of Mr. Roger Fry's spectacles. Also I would prefer people to wear top hats to come and see my picture, so that at least they did not look so depressingly like artists. Also at Burlington House half the pictures would be photographs (decently covered up with pigment, that goes without saying), and therefore at least more accurate. ("The camera cannot lie"; there would be less quite irrelevant falsity.) Also, I should be in the company of canvases that were frankly vulgar, which is surely better than to be suffocated by the respectability of a tame and timid "modernity."

CEDRIC MORRIS.

While I believe it quite possible that some of my work might be acceptable to the Royal Academy I have not submitted it for the following reason, of which I will not encumber your space with the obvious amplifications.

Because the R.A. serves mainly for the vainglorious, and too often tasteless, embellishment of commercial prosperity rather than to encourage the development of one of the basic forms of human expression. The loss to the nation thus imposed is immeasurable, and it is eloquent of our decadence that those who seek a remedy can only emphasize the financial disadvantages of lack of education and initiative in official purchase.

Because the R.A. maintains a standard of specifics and quackeries in support of selfish pecuniary advantages and opposes the natural development of artistic appreciation after the same manner as official religion opposed the advance of science in the Middle Ages. The Academy is the principal agent in the hoodwinking of the public as to the identity of pictorial values intrinsic to good painting; the most obvious of many instances is to be found in recent disclosures, inasmuch as were true pictorial qualities sought by those sitting in official judgment deceptions practised by photographers or copyists would be immediately apparent.

I would make it clear by these indications that, in my opinion, the aspect from which

art is viewed in England is wholly wrong. Good painting is timeless, there is no such thing as "modern art"; there is much charlatanism in the present and more in the past, much outside the Academy as well as within; all whereof true judgment can only be attained by education, for it is clear that were the English public as meagrely informed in literature as it is in art it would constitute a savage people.

As to reform, we shall "muddle through" at the maximum waste of talent, life and money, for while mammon is god, officialdom will continue to cater to the highest bidder for a "good likeness" or a "pretty view," and mollify criticism by occasionally pressing an artist into association.

C. MARESCO PEARCE.

1. I never send to the Academy, and have not done so since I was a student of architecture. My reason is that I do not like it as an institution, and do not like its exhibitions.

2. I think that the Royal Academy serves at least one purpose useful to many artists. It provides an excellent "shop" in which, if they are fortunate enough to satisfy the jury, they may exhibit their works, free, to an enormous, if not always very discriminating, public.

I feel also that we owe a very real debt of gratitude to the Academy for the superb exhibitions of the great art of the past, which are held from time to time in its galleries. This appears to be one of the most truly "Academic" functions which it fulfils—possibly the only one.

3. This question is very difficult to answer—especially if one is to confine one's letter to a reasonable length.

But possibly the answer is really very simple. For I do not believe that any reforms short of total annihilation and reconstruction on entirely new lines, could ever make of the Royal Academy a satisfactory institution for the exhibition of contemporary art. (And to be really, finally effective, this phoenix-like rebirth would probably have to be repeated at more or less regular and frequent intervals.) For in my opinion one of the chief defects from which the Academy suffers is its longevity. Some things improve with age—good wine, good hams, and some cheeses, possibly good buildings—but only up to a point (and that point, that complete and perfect maturity, naturally varies in various cases), and after that point all things begin to deteriorate. But exhibiting societies appear to reach maturity very early in their life, and then gradually lose vitality and interest.

Of course, most art societies suffer from this same defect (and it would probably be an excellent thing if all such societies had, by law, to be dissolved at the end of ten years at latest from their inception). But they generally suffer from it to a less degree; for few of them can rival the Academy in its venerable senility.

EDWARD WADSWORTH.

1. No. Because our conception of and aim in painting are fundamentally opposed.

2. It is a kind of shop which provides incomes and positions for various painters and presumably provides "what the public wants."

3. It cannot reform—except very slowly—without losing its character as a national institution. One cannot take it more seriously than that.

THE ROYAL ACADEMY.

1. Do you ever submit your work to the Royal Academy? If not, why not?

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HENRY LAMB.

1. Not at present; because I do not consider it contains an appreciable proportion of modern talent.

2. Segregating dullness.

3. The inclusion as members and on active committees of the greater bulk of the younger and more vital painters and sculptors. But I do not think this possible without an important change in the taste of a public attracted in plastic art mainly by photographic and literary merits.

MAURICE LAMBERT.

Regarding your three questions, as you say, my name is not in the list of exhibitors at the Royal Academy, which is one of many institutions to which I have never submitted my work. I offer no criticism of any of these bodies. My personal attitude is sufficiently defined by my abstention; the place the Royal Academy holds in the national life is another matter, and one which is outside my province, as also would be any personal suggestion of reforms. I regret that I don't feel called upon to answer your three questions more categorically.

FRANK DOBSON.

Before answering your questions I should like to ask two which you might publish with my answers.

(a). Why all this fuss about the Royal Academy every spring?

(b). Why not put down on Piccadilly, in front of Burlington House, a few loads of straw from the beginning of May until August Bank Holiday for a few years and let that institution die in peace?

Now I will take a fresh sheet of paper and try to answer your questions.

1. No. Reasons: (a) I do not see that any constructive purpose would be served by my submitting my work to the jurisdiction of a body, the majority of whose ideas of art and what a work of art should be are diametrically opposed to my own; (b) my output is fortunately or unfortunately small, therefore I have not enough work to send to the societies to which I belong or the various exhibitions that invite me to exhibit; (c) I do not like the way the sculpture is presented at the R.A.

2. I suppose it enables those who wish to see work of that kind to see it.

3. I suggest the present galleries be burned down and rebuilt by a contemporary architect, lighted and decorated in such a manner that works of art may be exhibited under the best conditions.

I may say in closing that I feel the whole of this business to be somewhat impertinent, because I am sure that the majority of the R.A.s are about as much interested in my opinion and activities as I am in theirs.

ALLAN WALTON.

I have not sent my work to the Royal Academy because whenever I have seen exhibitions of the Royal Academy it appears to me that the majority of the pictures exhibited have been painted with a principle different to that which I admire. Therefore one naturally does not submit work to a selection committee which appears to be out of sympathy with one's own views on painting.

With regard to question No. 2 I do not see that the R.A. at present serves any useful purpose except that it facilitates portrait painters obtaining commissions and good prices for their work.

The answer to question 3 is that I should send my work to the R.A. if I thought that the selection committee included in it people who I thought might view with sympathy the aims in painting which I attempt to achieve.

JOHN BANTING.

1. I never submit my pictures to the R.A. as I am quite sure they would be refused, and if they were accepted I should feel very ashamed.

2. The only useful purpose of the R.A. is to reflect the more disagreeable forms of English life—that is to say, the lives of lord mayors, colonels with hardened arteries, romantic country squires, and again still more lord mayors.

3. I can think of no reforms which would lead me to send my pictures to this effete and slightly comic association.

JEAN VARDA.

I would have answered your questions about the Royal Academy in their due order had not my mind been entirely disordered by half a dozen of strange reports I happened to hear the same day, but from different people, concerning this Institution. In each case every detail was sworn to be true and exact, and being, personally, of a fabulous and proverbial credulity I believed without a shade of restriction. But in the process of couching the same by writing, some vague suspicion arises in me that the truth has been handled: even (if exaggeration does not carry me further than my thought) a speck of maliciousness seems to tinge them, and a carefully concealed attempt against the majesty, solemnity and pompousness of the Royal Academy is lurking there maybe. And to be thoroughly fair this is my secret notion. These anecdotes which, with the fabulous and proverbial sincerity that characterize me, I am going to record here, seem to violate the sacred and holy laws of strict probability. If my fabulous and proverbial good faith has been surprised by some unscrupulous fable-monger, I here

express the fervent hope that some genuine lover of truth among your readers will redress any falsification, alteration or adulteration of the bare, the nudely bare facts.

First Report.

The United Incorporated Society of Photographers from New York and the Syndicat Général des Photographes, France et Colonies, from Paris, simultaneously, after Mr. Llewellyn's speech, lodged a violent protest, against which the entire London Press opposed a unanimous conspiracy of silence. The photographers' contest is that any parallel between a Royal Academy picture and a photo is not only detrimental to their profession but actually constitutes a calumny and a libel. For, while a camera at least gives faithful documents of reality and, at its best, pleasant and comely shapes, a Royal Academy picture is always devoid of either.

Second Report.

The 1st of May, before the very doors of the Royal Academy, hawkers were offering pocket or rather palette-knives for sixpence, advertising their ware: "Scratch before buying."

Third Report.

Four owners of last year's Academy pictures, seized by sudden suspicion in the dead secret of well-panelled-to-muffle-the-sound closets, scratched their properties and in each case found a photo as basis.

Fourth Report.

Crescendo of Scandal.

Four other pictures scraped to the bone revealed a bare canvas!!

Fifth Report.

The child (aged 7) of a famous, fervent and passionate devotee to art and a ravenous collector for more than half a century of royal academical products rose up and made to his amazed and flabbergasted father the following speech:

"Daddy, awake! Daddy, do you realize that a Lord Leighton of important size has been sold at Christie's the other day for 11 guineas? Do you realize, father dear, that any of these funereal and imperishable horrors, these saturnine and vicious monstrosities, you flood your house with, will not fetch a tenth of Lord Leighton's price by the time I grow a moustache?"

(Here a shudder runs down my spine in recording the cynical remarks of this precocious but satanical child.) Then with a contemptuous, a sardonical sneer the infant prodigy pursued:

"Hurry up, father, before the paint is too dry to resist the best paint-remover. Scrape it off with the sixpenny scraper. Render to the canvas its original virginity, scrape the underlying photo, make it pristine white, that at least it may be used again."

Here the infant prodigy drew a deep breath and the sardonical grin vanished from his lips. Swelling his voice into a roar he proceeded:

"More air! more air! Away with these Academicalities. Father, cruel father, with your love for vulgarity you drove me to despair and psycho-analysis. I am a senile infant-prodigy with a sardonical smile. I will never live to grow a moustache."

"I wish," said the father—but the child in a thundering voice (some people afterwards called it prophetic) concluded thus:

"Hurry up, father; sell the canvas rendered-to-its-original-virginity for 10s. 6d., which is more than I will get by the time I will grow a . . ."

"Leave your moustache alone," said the father.

Ranelagh.

By E. Beresford Chancellor.

THE original Ranelagh had an existence of exactly seventy years' duration, and although Vauxhall had preceded it by ten years and was destined to survive it for no fewer than fifty-six, it has somehow contrived to stamp itself more indelibly on the social annals of the Georgian era than has its famous rival. But in these crowded times the history of Ranelagh has become rather nebulous, and, in view of the fame and success of the modern club, something regarding the annals of its predecessor may not be considered inopportune.

In or about the year 1690, the Earl of Ranelagh built for himself a mansion just to the east of Chelsea Hospital, and when, twenty years later, Lacy, of Drury Lane Theatre, purchased the property from the Ranelagh family, and in 1741 commissioned William Jones, the architect, to erect an amphitheatre, and otherwise convert the place into one for public amusement, it was given the name of the original owner. That amphitheatre was the famous Rotunda whose shape seems always to form the background of the social activity of the period, and in the pictorial hands of Canaletto and Scott stands, as it were, as the characteristic hall-mark of British fashionable life of over half a century.

In these days when financial details have a more extended interest than was formerly the case, it is interesting to know that the capital necessary for the inauguration of the venture, was provided by the issue of thirty-six shares of the value of £1,000 each, and that the largest shareholder was Sir Thomas Robinson, known, because of his great height, as "Long Sir Thomas," but whom a contemporary writer subsequently described more poetically as "Ranelagh's Maypole and Garland of Delights." Robinson, who, by the way, lived in a house in Prospect Place, close to Ranelagh, was its first manager and held that post till his death in 1777.

It was on April 5, 1742, that the place was opened to the public, but, as is not unusual in such cases, it was still in an incomplete state, as we learn from Horace Walpole who, going there on the following 22nd of the month, writes "I have been breakfasting this morning at Ranelagh Gardens: they have built an immense amphitheatre, with balconies full of little ale-houses: it is in rivalry to Vauxhall and costs about twelve thousand pounds. The building is not finished, but they get great sums by people going to see it and breakfasting in the house: there



I. THE CARVED OAK SUMMER-HOUSE, which overlooks the croquet lawns.

were yesterday no less than three hundred and eighty persons at eighteen pence a-piece." A more formal and elaborate opening took place on May 26, when the Prince and Princess of Wales and a distinguished company gave that *cachet* to the place which it continued to enjoy for many a long year. George II himself was partial to its attractions and was accustomed to urge people to patronize it—as if he had been a shareholder. Perhaps he was.

In addition to its rural charms, masquerades and *ridottos* began to be organized here, and although

Horace Walpole at first affected not to care for the place, his letters prove that he was a frequent visitor. He was like Pepys in the matter of "Hudibras": he found the town crying it up so much, and his friends being so amused, that he felt he *must* like it *malgré lui*; and by 1744 he had become a regular habitué, even stating that it had "totally beaten Vauxhall," and that "nobody goes anywhere else." Another determined frequenter was the great Lord Chesterfield, who became so devoted to it that he ordered all his letters to be directed to him there; or such, at least, is Walpole's heightened way of indicating his friend's partiality.

Not only did fashion from the first take Ranelagh under its wing—"you can't set your foot without treading on a Prince of Wales or Duke of Cumberland"—but Ranelagh became one of those attractions to which, as a matter of course, illustrious foreigners visiting our shores, were taken, and in their honour gala performances were arranged, and other diversions.

The result of this success was the usual overcrowding, and Walpole, in May 1748, tells George Montagu that "t'other night in a string of coaches we had a stop of six and thirty minutes" on the way there.

The fact is, everyone went to Ranelagh from Royalty to mere writers and artists. Goldsmith was to be seen there in his puce-coloured Filby-provided coat; Sir Joshua with his ear-trumpet; Gray, at first critical, but like Walpole at length conquered; and Dr. Johnson himself, puffing and blowing, and solemnly affirming that the *coup d'œil* was the finest thing he had ever seen, and gave an expansion and gay sensation to his mind such as he never experienced anywhere else. On one point there seems to have been a general consensus of opinion, and that was the inadequacy of the refreshments. An entrance fee of 2s. 6d. included a "regale" of tea, coffee, and bread and butter, the last the only form

2



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(2) THE BLUE AND GREEN DRAWING-ROOM forming the entrance to the Winter Garden; the colour scheme of the walls is an artificial representation of the colour scheme in the garden.

(3) THE GARDEN HALL OF THE CLUB HOUSE leading into the drawing-room, showing the elaborate gilded balustrade of the staircase. (4) The WAX MODEL of the famous duel which



4

took place at Barn Elms (the Ranelagh Club) in the year 1678 between the Duke of Buckingham and the Earl of Shrewsbury. The model is inserted over the mantelpiece of the small Blue Dining-Room. The fireplace is lined with old Dutch tiles. This, with other rooms, as well as the summer houses, were designed by Sir George Hastings. (5) THE ENTRANCE FROM THE TERRACE TO THE WINTER GARDEN.



5

of nutriment obtainable, whence Foote's sobriquet for Ranelagh as "the bread and butter manufactory." Even the Lilliputian chickens and sylph-like ham of Vauxhall were here lacking. But people were then satisfied with less than they would be now, and to walk round and round the rotunda and listen to the music—and of music there was plenty both vocal and instrumental (once the young Mozart played some of his own compositions there)—to watch the fireworks, or to crowd, at enhanced prices, into some special gala performance, was enough for our ancestors.

The proximity of the Thames to Ranelagh was a special feature in the popularity of the latter. People were not only able to get to it by this easy and pleasant way, but on more than one occasion the management arranged regattas which were witnessed by large crowds, in the grounds themselves as well as those in boats. A famous river-fête of this kind took place in June 1775, the beautiful admission ticket to which, designed by the delicate skill of Cipriani and Bartolozzi, was handed in by half the nobility, and at least one member of the reigning family.

There is no doubt that royal patronage was a great stand-by to Ranelagh, and when, after some rather lean years, a recrudescence of public favour took place, in 1790, it was largely due to the favour which George, Prince of Wales, and his brothers showed it. The Ranelagh of today has continued the tradition, and has had for its two chairmen, the Earl of Athlone and, at present, the Duke of York.

The close of the century witnessed a season of prosperity in Ranelagh's fortunes which fully equalled its earlier popularity. All sorts of fresh attractions were added, one of which was a show representing Mount Etna with Vulcan's Forge and attendant Cyclops, as described in the *Æneid* of Virgil, what time an *olla podrida* of music taken from the works of Gluck, Haydn, Handel and others was played, the whole ending "with a tremendous explosion." Here, too, that strange person the Chevalier D'Eon gave exhibitions of fencing, with the Prince of Wales and Mrs. Fitzherbert among the spectators, and here Madame Mara electrified the audience by the beauty of her singing. In 1802 Boodles gave here that famous ball which is among the club's more decorative annals, and here Colonel Greville and his Picnic Society occasionally held their revels.

But the place had by now begun to decline in public favour, and such extraneous attractions as these and many others merely gave it a sort of artificial prolongation of life. The end came in 1803, when, on July 8, the rotunda was opened for the last time. Two months later the various buildings were dismantled and their contents dispersed by auction. The organ at which Dr. Burney (Fanny's father) had for



6. A reflected view in one of the large convex mirrors of THE BLUE DINING-ROOM.

long presided and whose keys had been touched by the inspired fingers of the youthful Mozart, found an unexpected home in Tetbury Church, where it remained till 1863. The grounds have long since been absorbed in those of Chelsea Hospital. Ranelagh was something more than a mere place of amusement. It was for seventy years an institution, and one can no more visualize the social life of the eighteenth century without it, than one can the days of Charles II without Whitehall, or those of the Regency without Carlton House.

Ranelagh Today.

Just as the modern Kit-Cat Club had no association with the Kit-Cat Club which once assembled in Tonson's Mansion at Barn Elms, so the Ranelagh Club of today (which was once the original Kit-Cat Club) has no connection with the Ranelagh which bulks so largely in the social annals of the eighteenth century. But it so happens that



7. *THE ROCKERY AND WATERFALL* at the edge of the lake. The Rockery is filled with Alpine plants which, in the spring,

are a patchwork blaze of colour. *THE SUMMER-HOUSE* on the hill is of stone.

something of which the Chelsea Ranelagh was to the earlier Georgians, the Barnes Ranelagh *mutatis mutandis* is to us later Georgians. For it is Society's playground *par excellence*.

Indeed it is just here that London's once rural environment still, to a great extent, survives, for as you throw off the urban characteristics of Hammersmith and cross the river, you seem to catch a breath of the authentic country, with Barn Elm Park (Ranelagh) only separated by Beverley Brook from the broad expanse of Barnes Common. A more perfect position for such a club as Ranelagh could hardly be imagined.

It is now some forty odd years ago since Tonson's old abode became available, on the expiration of Signor Garcia's tenancy, and Mr. Reginald Herbert obtained a short lease. One of 999 years was subsequently purchased for the Club by Sir George Hastings from the Ecclesiastical Commissioners to whom the property belonged, and hither came the Ranelagh Club, which had earlier had its headquarters at Ranelagh House, Fulham. But the success of the venture in its new quarters was not at first marked, and it remained for Sir George Hastings and the body of gentlemen he gathered round him, to realize the future possibilities of the place and to create, by enlargements to the existing somewhat dilapidated mansion, and by laying out the grounds with constant improvements, that beautiful spot which is now recognized as Society's selected pleasure ground. Some twenty years ago, too, the directors of the club added a considerable area of ground to the existing premises, with the result that every kind of out-of-doors sports can be enjoyed there—polo, tennis, golf, croquet, bowls, etc. But it is perhaps with the first game that

Ranelagh is specially identified, and on great days here the place is like a living Debrett.

Present-day pleasure and the memories of the historic past are, too, intimately combined in this spot, where the ghosts of so many and such diverse personalities must haunt the shy recesses of the groves in which the great ones whom Kneller painted, passed some of their unregarded hours. And one wonders if an added nervousness is imparted to those historically-minded ones who drive off from the first tee on the golf course, in remembering that it was near this spot that the Duke of Buckingham and Lord Shrewsbury fought their famous duel, what time the lady who loved the one but was legally tied to the other, stood by, dressed as a page, and watched the deadly thrust by which her paramour slew her husband. Today you may see one of the rapiers used in that historic encounter, hanging in the hall of the club-house, and in the small blue dining-room is a beautifully executed wax model of the event based on a drawing by Pettie (4).

What Tonson did for a certain few in the time of Queen Anne, so Sir George Hastings, by the exercise of rare ability and administrative talents, has done for a vastly larger public in our own days. And he has effected more perhaps than he at first may have realized that he was doing. For not only has he created a beautiful spot, but he has indirectly saved the 140 acres of which it consists from becoming the prey of the builder, and thus joining so much more of outlying London, in being covered with the villas of the Victorian convention. Like the able physician he is, he found a London lung and he preserved and enlarged its activities.

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(8) THE SOUTH-WEST FRONT OF THE CLUB HOUSE facing the lawn and lake; possibly the most comprehensive view of the establishment. In the foreground is the floral clock, which, of its kind, is unique. The works of the clock are hidden in the centre and the time is indicated

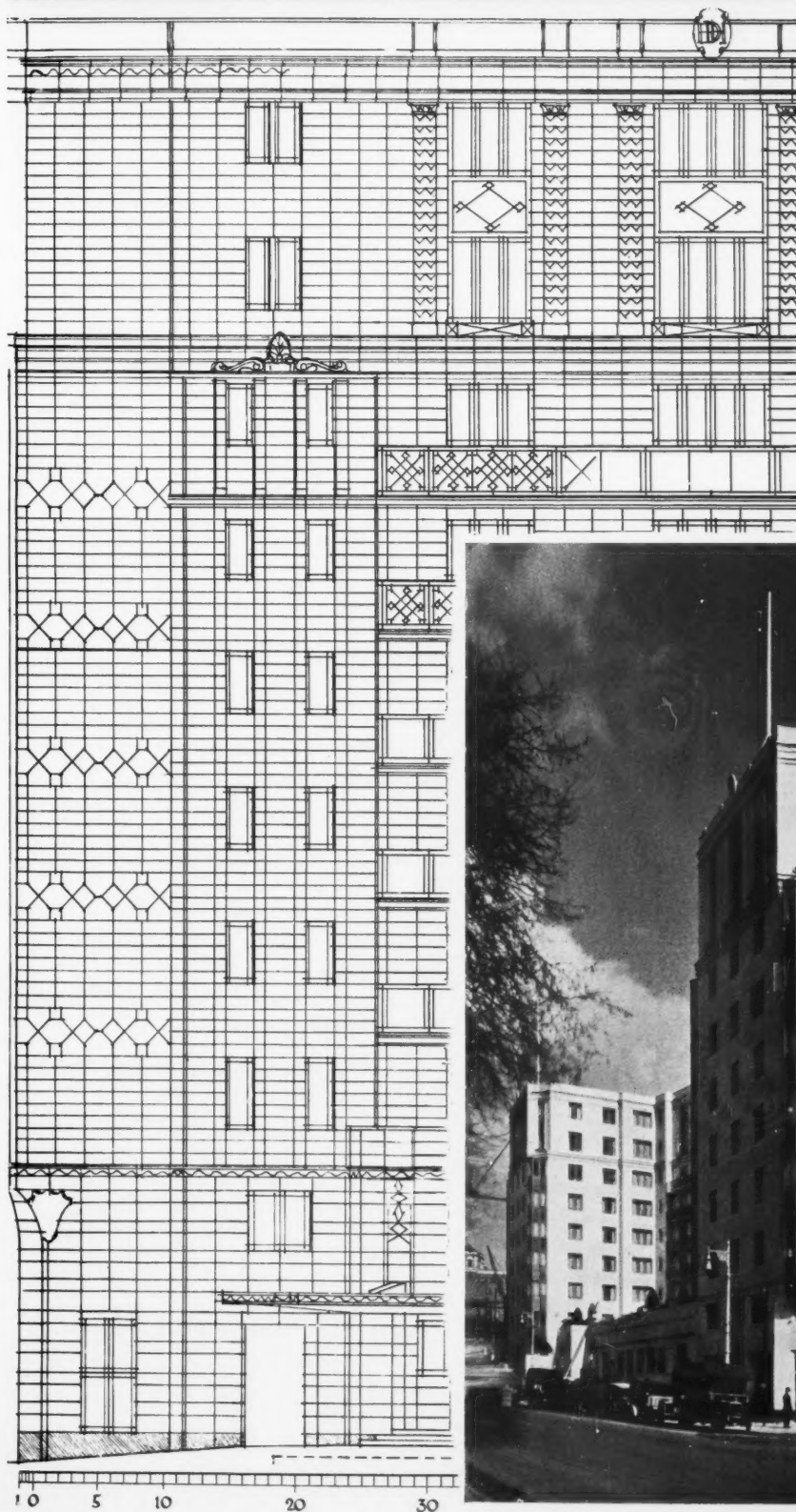
by large aluminium hands which go round to the clipped figures of the clock. (9) THE ENTRANCE FRONT of Ranelagh where the coaches assemble and the members are set down to enter the Club House. This faces the well-known avenue looking up towards the Thames. On the left are the offices of the Club.



DORCHESTER
HOTEL,
PARK LANE,
LONDON.
W. Curtis Green
and Partners,
Architects.
LOOKING UP
AT A WING
FROM PARK
LANE. The
oriels, which
occur on all
salient angles,
are of steel with
panels in cast
iron, and are
painted dull gold
to match the
other windows.
The walls of the
hotel are faced
with two-inch
precast concrete
slabs with an
outer skin of
finely-crushed
Botticino
marble; these,
together with
two-inch cork
slabs inside, form
the shuttering
containing the
seven-inch rein-
forced concrete
wall, which
carries the
building for its
entire height
above the first-
floor level.

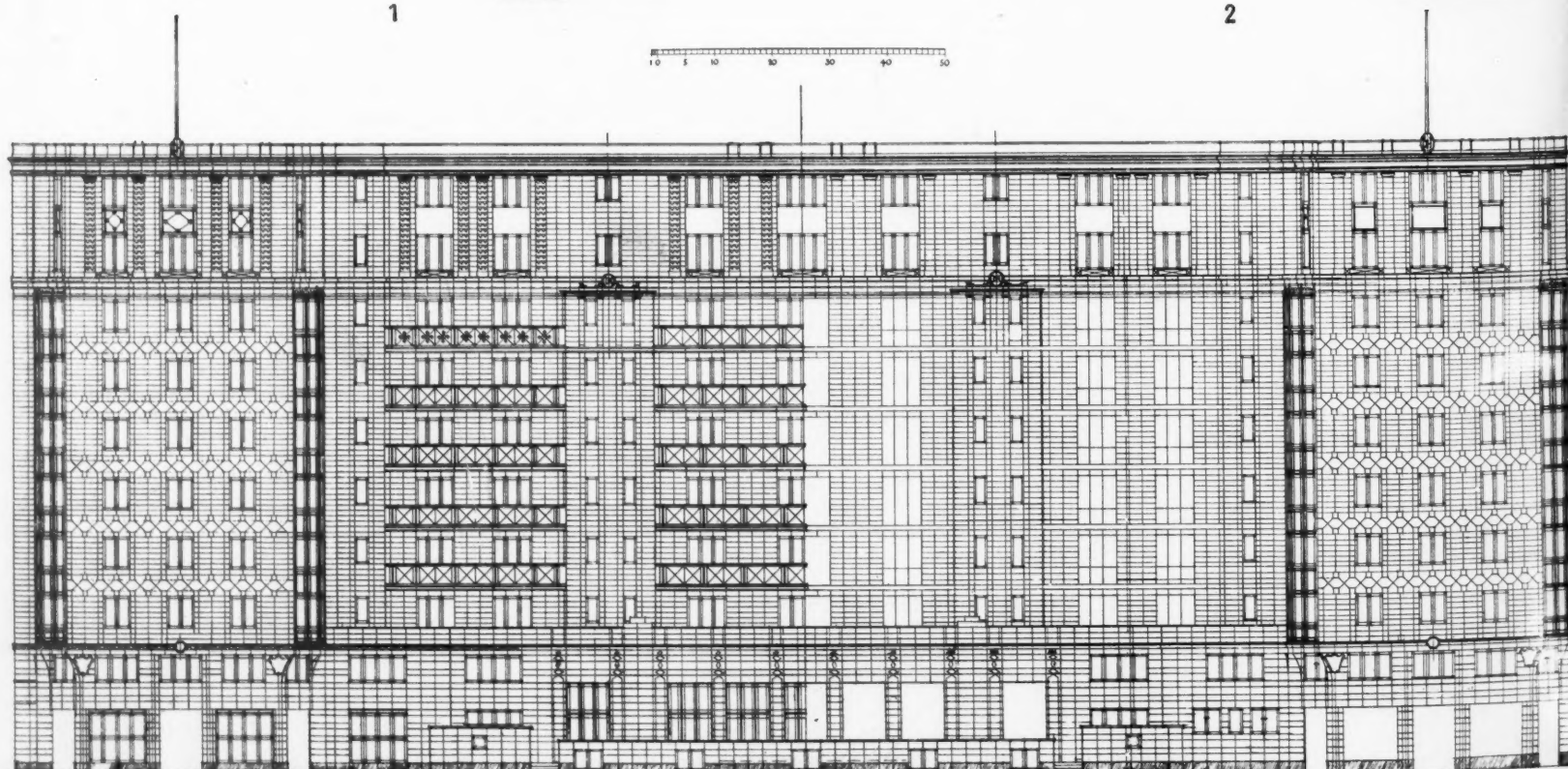
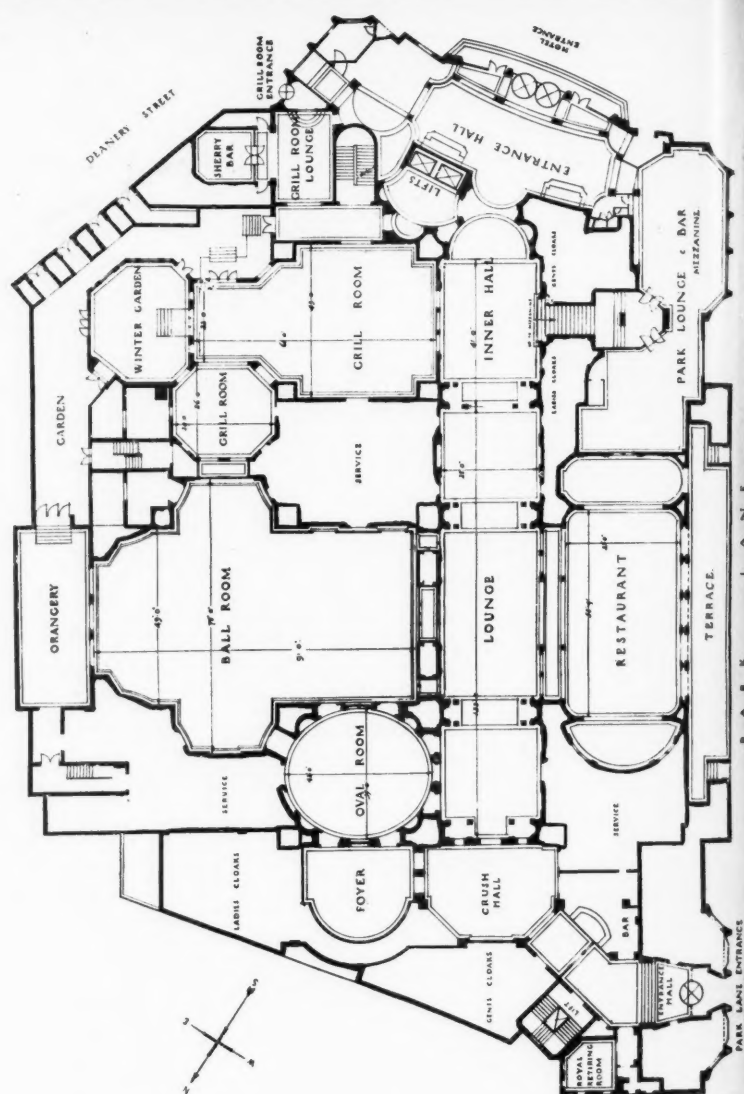
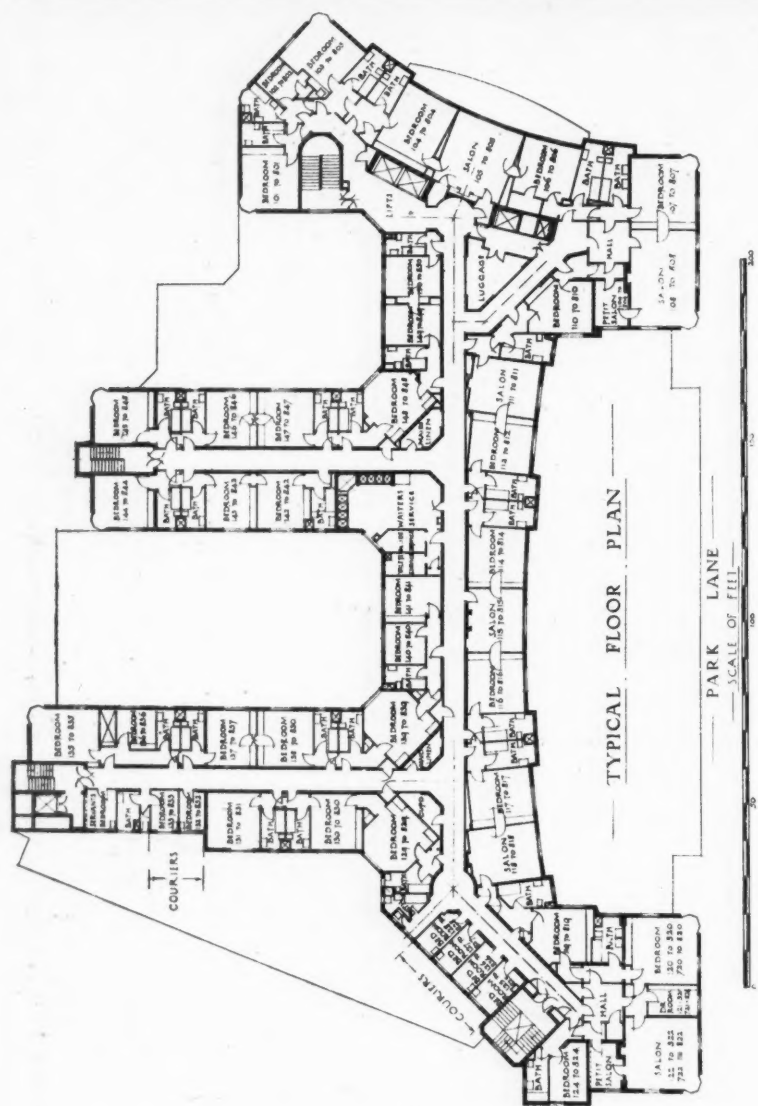


(1) THE HOTEL FROM HYDE PARK. (2) A working drawing of a corner of the MAIN ENTRANCE (or south) FRONT. (3) A view from under the MARQUISE ON THE MAIN ENTRANCE FRONT, showing the reinforced concrete construction and painted plaster decoration. (4) THE MAIN ENTRANCE FRONT at the junction of Park Lane and Deanery Street. There are eighty salons and three hundred bedrooms in the hotel, each with direct access to the open air on the main façades. A separate entrance to the ballroom is provided at the north-west end of the building in Park Lane.



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The facing page. A VIEW FROM THE ROOF, looking on to the garden terraces over the restaurant facing Park Lane. The balconies were built of precast reinforced concrete slabs, tied back to the floors and built in as the walls were raised. Each bay is in three units.



(1) and (2) Plans of a TYPICAL FLOOR in the hotel and of the GROUND FLOOR. (3) A working drawing of the PARK LANE FRONT.

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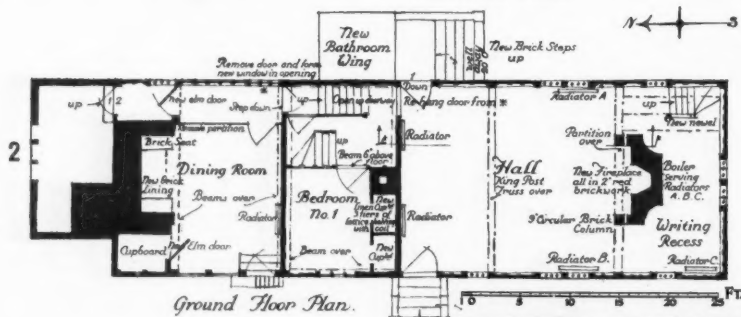
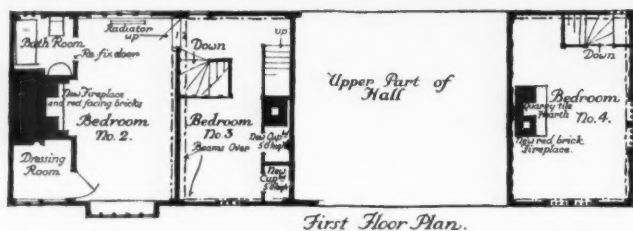
TERRACE.

P A R K L A N E

PARK LANE ENTRANCE
WALL ROOM

FRONT.



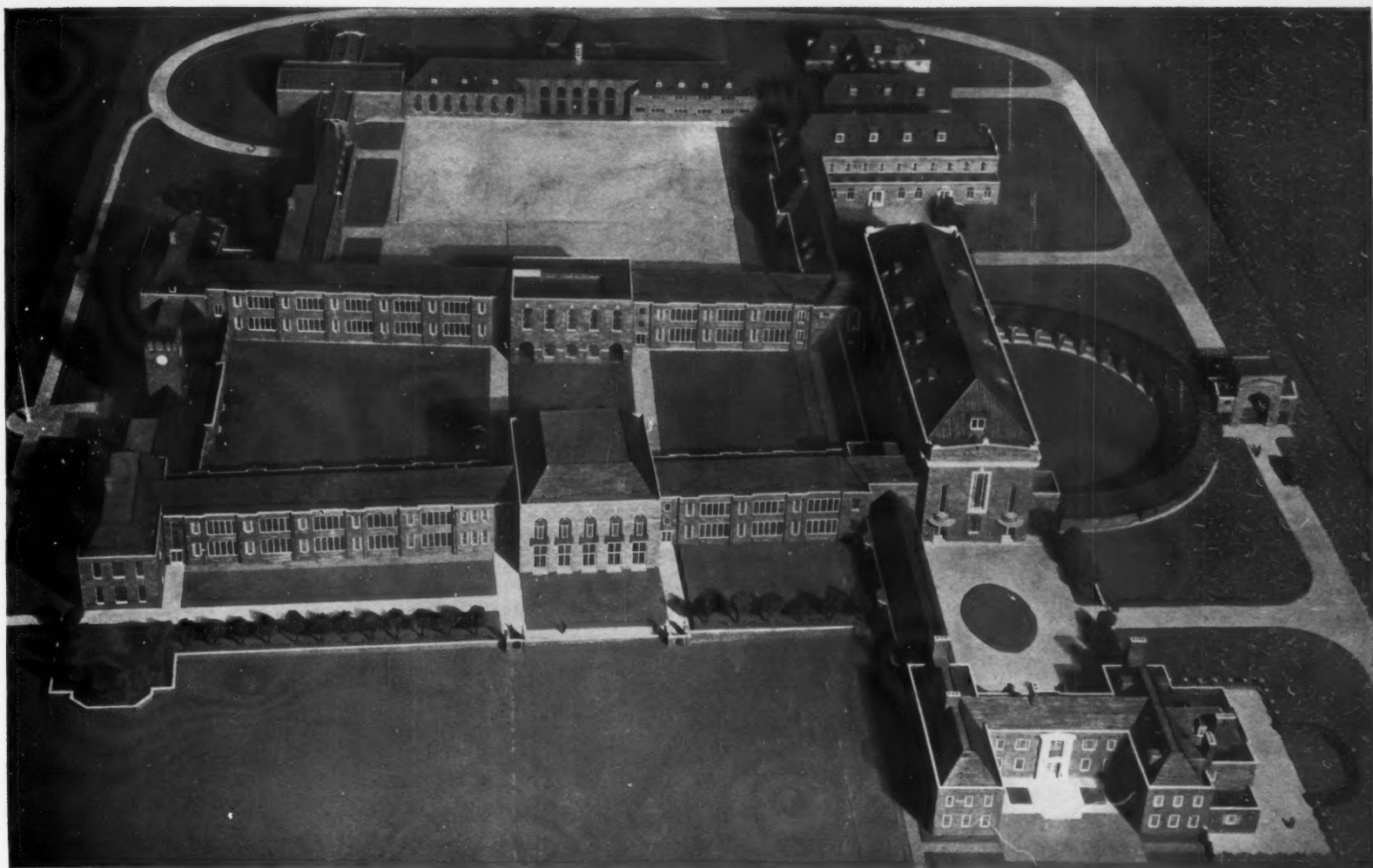


THE WELL HOUSE, NORTHIAM, SUSSEX. Very few thirteenth-century timber structures have been fortunate enough to remain untouched until the present day. The Well House is, however, an almost perfect example, the only additions being a fireplace and the oriel window, both of which were added in the sixteenth century. The west front (1) shows the house very nearly as it was originally built, but with the sixteenth-century oriel window and chimney stack on the left and two modern stacks in the centre and on the right. (2) Plans of the ground and first floors. The new kitchen wing (3) was added to the end of the original



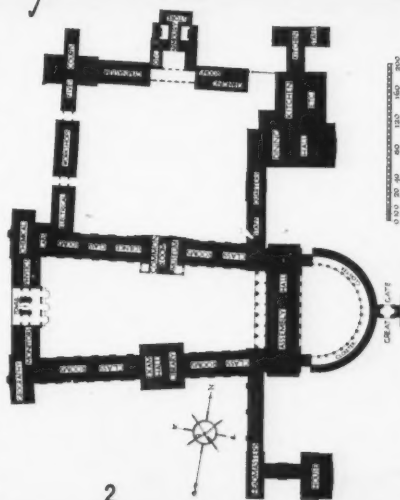
building and was designed to match the old work. The timbers, however, were worked in the modern manner to make it clear that the kitchen wing is a twentieth-century addition. The new bedroom (4) was formed in the existing loft, the walls and windows of the original building being retained. Plasterwork has been introduced between the ceiling beams and a new fireplace added. The oak flooring is from 2 ft. to 3 ft. thick, and in parts 20 in. wide. The original boards were so well laid that the joints are hardly discernible.

The sixteenth-century fireplace (5) shows the original overdoor and lintel. The firedogs and back are modern. The alterations and additions to the house were designed by Forbes and Tait.



**A REMARKABLE MODEL OF THE
NEW SCHOOL FOR THE MERCHANT
TAYLORS' COMPANY AT SANDY
LODGE, NORTHWOOD, MIDDLESEX.**

This exceptionally fine example of the model-maker's art might easily deceive the unwary; so well has it been made that all but those with professional eyes could be forgiven for thinking they were looking at actual views of the school. The form of the plan (1) and (2) has been largely conditioned by a desire that all the classrooms and working portions of the school should have a southerly aspect. This has meant two long arms, each with their corridors on the northern side. These arms turn towards each other at the west, and are linked together by three



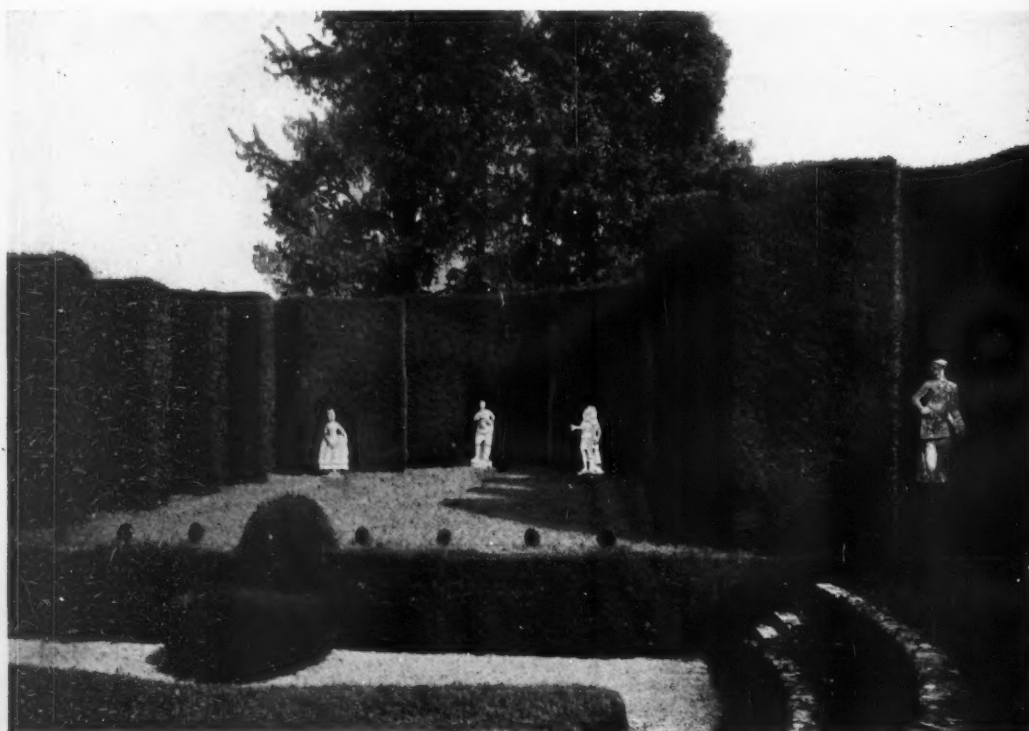
arches and a low clock tower (5). The space enclosed by the arms will be turfed, except where a broad paved meeting-place connects together the library block (4), and the museum block. Across the east end the arms are joined together by the assembly hall, which is on the first floor, with access and cloakrooms below. The dual traffic of the two arms is shepherded through a low half-moon cloister to the great

entrance gate with its porter's rooms, and beyond this, as the crown of the plan, will eventually be the chapel, its east end falling to the River Colne. In (3) can be seen the Headmaster's house and the assembly hall beyond. The walling materials of the School are two-inch multicoloured bricks, and the roofs are tiled. William G. Newton and Partners, Architects.

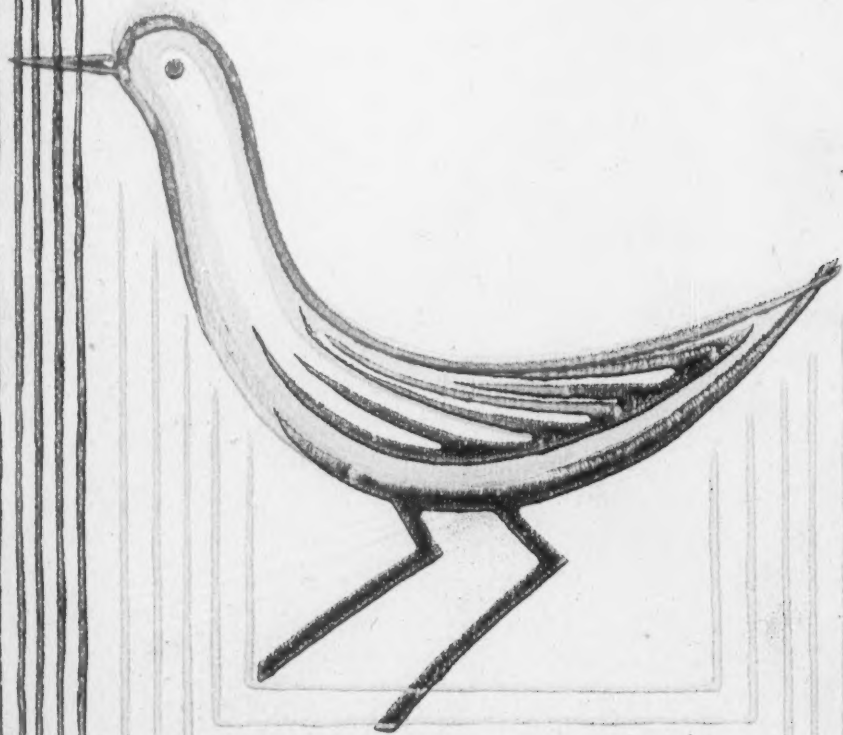
The following pages. PLATES II, III, and IV. THREE MODERN WALLPAPERS. Last month some samples were included of Morris wallpapers, and this month, more by way of corollary than contrast, some specimens of SALUBRA wall-covering are shown. They illustrate the fact that wallpapers need not necessarily follow along the pleasant and conventional lines of flower and check patterns. The SALUBRA papers are fadeless, like Morris papers, but they can also be washed down with a stiff brush, soap and water. These papers are made on the Continent, and the designs are by Continental artists. They have a certain brightness of colour which is not usually associated with the sober gloom or nursing-home cheerfulness of the average wallpaper, and the designs, though large, increase the size and airiness of a comparatively small room. Plates II and IV were designed by M. Flögl, and Plate III by Julia Eble.



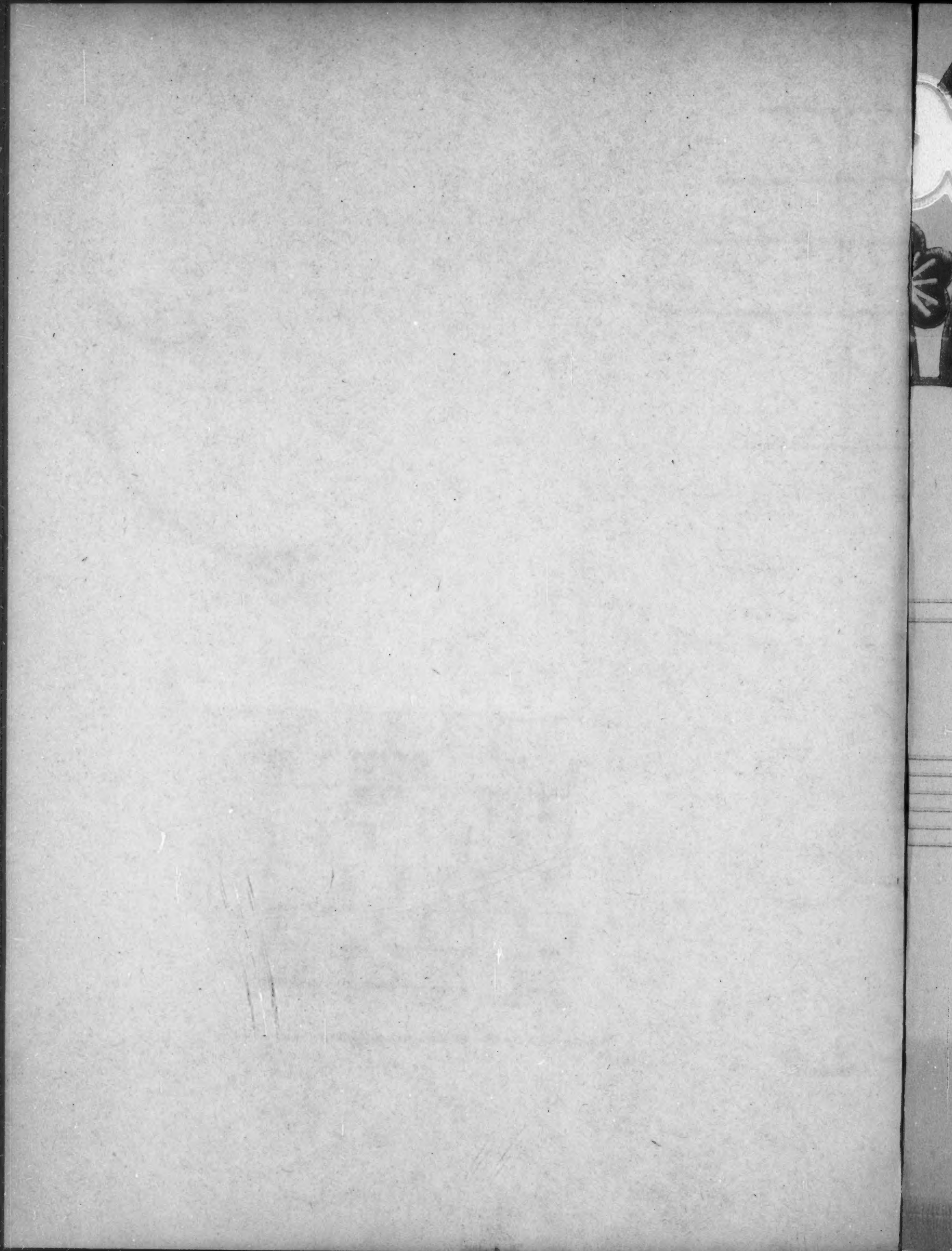
AN EXHIBITION OF ITALIAN GARDENS is at present being held in the grounds of the Palazzo Vecchio, Florence, and is to continue until the end of the present month. Excursions are being arranged to many of the gardens in the vicinity of Florence, including those illustrated in (1), (3) and (4), and they have been thrown open to visitors during the period of the exhibition. The pictures on this page show (1) THE GARDENS OF VILLA GAMBERAIA, near Florence, looking towards the amphitheatre designed in topiary work. (2) THE STAGE OF THE THEATRE IN THE GARDENS OF THE VILLA MARLIA, near Lucca. Another example of the kind of theatre, designed in topiary work, to be found in the gardens of many Italian villas. (3) THE FOUNTAIN OF THE ISOLOTTO WATER GARDEN IN THE BOBOLI GARDENS, Florence. The statue is of Andromeda by A. Parigi. (4) THE SWIMMING POOL IN THE GARDENS OF THE VILLA PALMIERI.

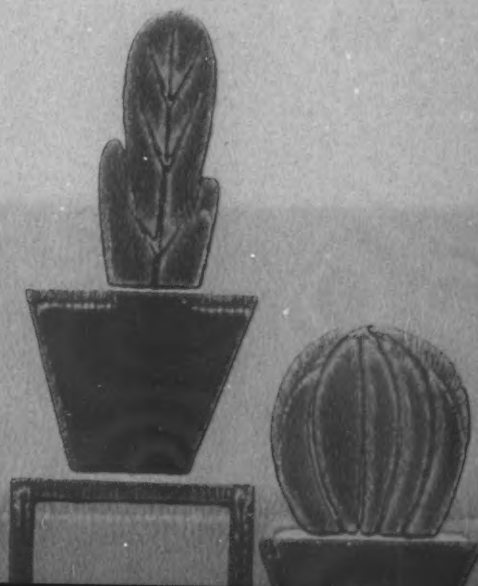


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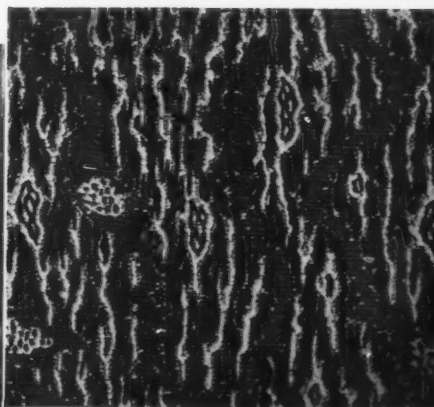
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NATURE IN CHAINS. The form of a textile design may be in a stripe, diagonal, check, spot or figure. The ornamentation may be taken from nature or from period styles. Yet with this wealth of material and this convenient harness in design, many coverings and wallpapers today are either poor imitations of the Morris School or even worse. Nature herself can make skilful designs. The effect of wind over barley (1) can be almost literally transcribed on paper and produce of itself a pattern at once intricate and pleasant (2). Again the designs to be seen in the bark of a tree (4) are suitable for patterns in watered silk (3). The commercial floral style confines itself to roses and sweet peas, being without the force or inventiveness that looks, from every angle, at flowers, water-weeds and fungi for inspiration.

But it is not necessary only to copy from nature to create good design. In fact, frequently it is better not to copy. The most elementary stage leading to pure abstract design is the conventionalization of nature or rather of natural objects. The photograph of Llamas in Peru (6), which shows those curious animals in their arid surroundings, would surely be among the last objects from which one would think any sort of design could be made. Yet by conventionalizing their forms and linking them up with more formal scenery, an elaborate and obvious pattern has been produced (5). Pure conventionalizing is at once the most elementary and the most sophisticated force in art. For example, a child will draw a profile with two eyes, or a jam-pot with circles for top and bottom from whatever position the jam-pot be viewed. The cavemen of Australia conventionalized the monsters

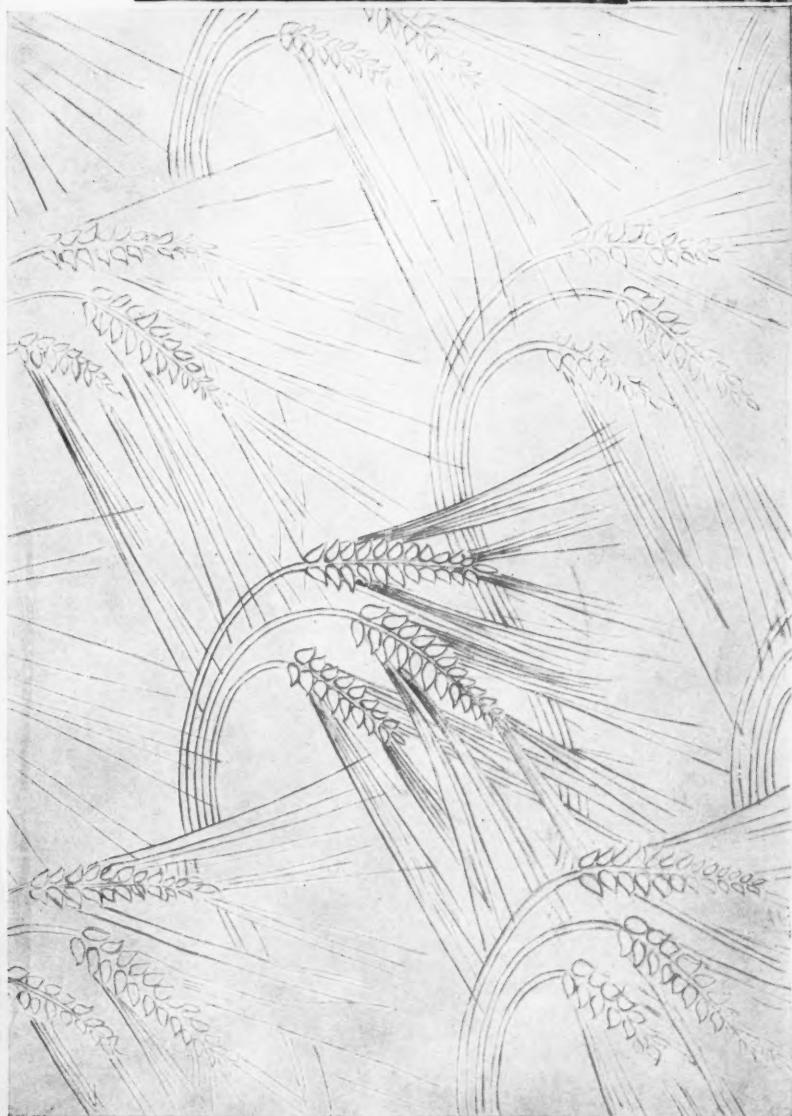
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(1) BARLEY. (2) A DESIGN BASED ON BARLEY.
(3) A DESIGN BASED ON THE BARK OF A TREE.
(4) THE BARK OF A SILVER BIRCH. (5) THE
LLAMAS OF PERU conventionalized into a repeating design.
(6) The same in their natural state. From Ornamentation and
Textile Design.

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of their country. The modern artist invents shapes and makes pattern from them or conventionalizes everyday objects out of recognition and into pleasing designs. The sincerity of effort in the child, the caveman and the cubist produced designs more inspired and satisfactory than the expensive revivals of French embroidery, medieval tapestry and commercial floral designs with which most people are surrounded.

2 It is the natural function of a creative person to construct his material into some form, whether it be words into an argument or hay into a hay stack. Design in its very literal sense, as it is used here, for the adornment of textiles and wallpapers, does not have to be copied only from nature. The extreme naturalism of (2), the less obvious naturalism of (3), and the definite conventionalization of (5) are steps in the progress towards abstract design, which are also illustrated in the arrangement of this page.

The arrangement of mere shapes can form an abstract design, but when striking forms are already suggested by nature the artist, as opposed to the commercial hack, can play with them and weave them into a pattern as alive as the real thing.

FOUR THOUSAND YEARS OF EGYPTIAN SCULPTURE.

A HISTORY OF EGYPTIAN SCULPTURE is given in these illustrations. The *black granite statue of Nofret* (1) is an example of the work of the MIDDLE KINGDOM, c. 1995 B.C. The *scribe Amenhotep, son of Hapu* (2) is the product of the NEW KINGDOM, c. 1200 B.C., as also is the *pair of hands* (3) and the *torso* (4). It was during the dynasties of this kingdom that the architecture and sculpture became restrained and more realistic. A little later, at the time of Tutankhamen, detail and colour became more prominent and the statues and sculpture were less severely decorative; the outermost of *the three coffins enclosing the mummy of Tutankhamen* (5) and a *shawabti-figure of Tutankhamen* (7) display these elements. The figures are carved from a coniferous wood and covered over with gilt, while the *head-dress* in (7) is of ebony; the power of depicting the human features did not die out until Muslim times.

The SAITE period, 712-332 B.C., marks the gradual influence of Græco-Roman art, although the *green basalt head of an old man from Memphis* (6) (Berlin Museum) is full of the strength of the MIDDLE KINGDOM and the restraint of the NEW. Thereafter statuary became Roman and turned into Romanesque reliefs in the Coptic period, A.D. 395-640. The Muslim period from A.D. 640 is more notable for Mosque architecture, and ceramics are the most interesting of the applied arts. A *bronze falcon* (in the Harari Collection) (8), however, is a characteristic piece of Muslim work and similar objects, influenced by the same Arabic design, are made to the present day. They are generally in the forms of animals, for the Muhammedan religion forbids the artist to sculpt the human form.

The long succession of periods from before 3300 B.C. until after A.D. 640 shows that the art of Egypt is interwoven with the very birth of civilization and that it reveals, while concealing, the secrets of the ages. Having had its inception and development at the crossroads of the world's travel, it benefited by unlimited inspiration. It flourished through the 6,000 years which contained the four mighty epochs—Pharaonic, Alexandrine, Christian, and Moslem—and produced an artistic legacy that will be a world wonder as long as human beings exist. Down through all this vast period of evolution there runs a continuity of native influence, due undoubtedly to the effect the peculiar dry daylight that exists



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along the Valley of the Nile had upon the successive generations that lived there. We co-mingle in spirit with the mighty of the earth as we look at the sun-gilded pyramids at Gizeh, or on the tomb of Tutankhamen, or on



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that head of an old man in basalt from Memphis. But it has been left to us to enjoy more than all our predecessors, for archæologists attracted here from every corner of the earth are daily discovering more.

Never before has an authoritative panoramic story of "The Art of Egypt through the Ages" been readily available.

Not architecture alone but all the arts and crafts are reviewed sympathetically.

Sir Denison Ross's editing of the words of Peet, Hall, Blackman, Newberry, Carter, Gardner, Gaseless, Cresswell, Arnold, and Mrs. Devonshire has achieved just that balance essential to make the book read like a novel and still possess the undisputed accuracy essential to work of this nature.

It is a real contribution to the available knowledge of what Egypt has done for

the world, and its perusal will create a genuine desire to learn more which can only be achieved by wandering up the Nile.

A. C. BOSSOM.

The Art of Egypt through the Ages. Edited by Sir E. Denison Ross, C.I.E., Ph.D., etc., Director of the School of Oriental Studies. London: The Studio, Ltd. Price 42s. net.



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(1) DECORATIVE
EMBROIDERY,
designed by
MRS ZORACH.

Some Reflections on Recent Tendencies in American Architecture.

By Dorothy Todd.

SHORTLY before I left America, I was told by a chemist that a silk purse could be, actually had been, made of a sow's ear. That singularly gratuitous transubstantiation notwithstanding, it is proposed to base this article on the truth inherent in the older adage. And it is here suggested that: not only may we assume as negligible America's contribution to the arts, in our time; but that it is useless to expect improvement until the main direction of opinion in that country shall materially have changed.

Whether life, liberty, and the pursuit of happiness might or might not be the chief concern of American democracy today, is conceivably open to question. But this much, at least, is patent to every attentive observer of the transatlantic scene: pursuit of the "essential oil of truth" is rarely to be listed among popular American pastimes.

In his recent (admittedly prejudiced, but withal vastly discerning) analysis of the New World *Scènes de la Vie Future*, Monsieur Georges Duhamel drew some profound, if disquieting, conclusions. In relation to the abuse of language current with the *Movies*, he remarks: "in any sane republic, deliberate æsthetic hooliganism would be punished by thrashing—no less." And in making such a statement he in no wise exaggerates the gravity of the issues involved: In America, a deliberate pandering to the lowest elements in the community, in matters of taste, is coarsening the national fibre, and rapidly entailing consequences whose import far exceeds any mere æsthetic significance.

It is neither, we have been told, the critic's function to deal with initial stupidity, nor with inattention. The same may be said of the artist. And this reservation suggests the only possible escape from a majority of so-called problems propounded in the United States today. In relation, for instance, to our subject, the writer has invariably found it is not so much judgment in modernism, as judgment itself, which is at stake.

Creation in the arts is the outcome of a mood. And we are faced with a national habit of mind peculiarly inauspicious to creative endeavour. And, since the effectiveness of a teacher is of necessity conditioned by the ability of his disciple to comprehend, we shall see that for want of intelligent application *imported* theories, in general, have missed their mark.

We are here concerned mainly with two causes: obtuseness of comprehension—due to a system of brutalization deliberately projected by certain commercial forces; superficiality, or frivolity of judgment—due, in part, to an abnormal national *tempo*. In the first connection, the average newspaper head-line is a case in point. That sledge-hammer presentation (which assumes, as it develops, semi-imbecility on the part of the reader) not only distorts the truth by exaggeration, but is generally symbolic of methods which induce a habit of mind incapable of the finer shades of understanding. All talk of a budding national style, in such circumstances, is arrant nonsense. Inadequacy never yet inspired a style.

And newspaper and *Movie* methods are but isolated examples of a vast conspiracy of pander designed to facilitate

Photo: Maurice Goldberg.



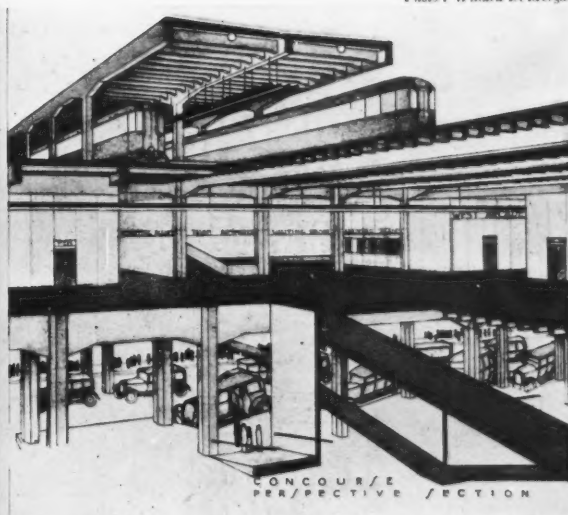
(2) A model of an *AERIAL RESTAURANT* for the Chicago World's Fair, 1933, designed by BEL GEDDES.

assault upon the democratic purse. The individual is discouraged from all intellectual effort, and is singularly ill equipped to appraise or extract the value from any new idea. (Plumbing, in the New World, may be modern; public opinion is noticeably reactionary, in type.) And the masses—by means of a sinister exploitation of the “wish fulfilment” theory—are deliberately inoculated with a concept of life which is compatible neither with reality nor art. Thus—whereas the so-called *Modern* movement is distinguished, above all, by austerity and a return to fundamentals—it was scarcely to be expected that its products might appeal to a majority steeped in the illusion of a parvenu dream. The *Trade* might have learnt this, for the asking . . . it had “no time” to ask.

Acceleration, divorced from objective, has little apparent utility. It is essential, we are told in America, to get quickly to the point. But it is one of the disadvantages of a utilitarianism *à outrance* that neglect of the principles or ideas which lie behind phenomena, not infrequently entails some practical misapplication. A little simple analysis would have saved the commercial gentlemen, who were so badly bitten in their attempt to exploit contemporary decorative art, some time and much expense. At the end of the summer of 1930, the collapse of methods until then in vogue became apparent even before the country entered the throes of a major economic crisis. And it is the main contention of this article that their failure was due to a muddled and entirely characteristic state of mind.

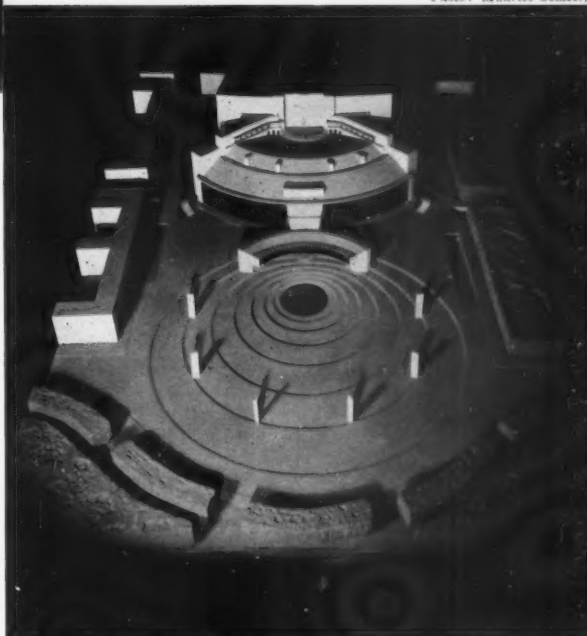
The average purveyor to America is fashion mad. He lists with every wind that blows, and gapes up every lamp-post. It is essential to be “in on” every new notion. It is not essential, it would seem, to be properly informed. Thus it comes about that whereas nowhere have *modernist*

Photo: Willard D. Morgan.



(3) A cross-section of a *MODEL AIR PORT*, showing railway, pedestrian and automobile levels, designed by RICHARD J. NEUTRA, who, in common with most left-wing architects in all countries today, is much concerned with town planning on a large scale.

Photo: Maurice Goldberg.



(4) A model of the *UKRAINIAN STATE THEATRE*, designed by BEL GEDDES.

theories enjoyed so wide a publicity, nowhere may one find so little understanding of their essential character or import. “We don’t know where we’re going; but we’re on our way,” was at one time a popular slogan in the U.S.A. Its popularity puzzled this writer . . . its truth appeared too painful to be funny.

But if the main direction of America’s modernism has been regrettable so far, the experiment in detail has not lacked hilarity. “Let’s kesh in on modernism” said a well-known manufacturer to one of New York’s more serious designers. And the language, as the sentiment, was characteristic of the elements involved. America having elected to get into the swim, the *Trade*, with characteristic

RECENT TENDENCIES IN AMERICAN ARCHITECTURE.



Photo by
Palmer Shannon.

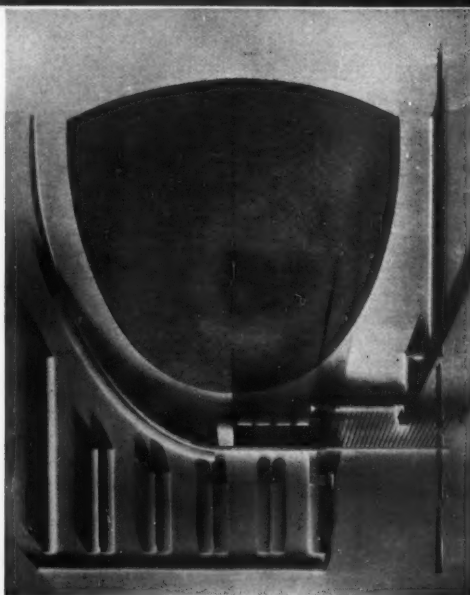


Photo: Willard D. Morgan.

(5) and (6) *THE OAK LANE COUNTRY DAY SCHOOL, PHILADELPHIA*, designed by HOWE and LESCAZE. This building for children of from two to four years of age is planned in sympathetic

Photo: Ralph Steiner.



scale. The walls are concrete blocks covered with stucco, painted blue on the east, and white on the other sides. The corner window gives sunlight to the main schoolroom, and the stair leads to a protected deck roof where the children may play in the air during inclement weather. (7) A *COUNTRY RESIDENCE* for W. S. Wasserman, Esq., designed by HOWE and LESCAZE. Such work does not differ in any important particular from that of the *avant garde* in Europe. (8) A bird's-eye view of an *AERODROME*, by RICHARD J. NEUTRA in association with some members of the class on Modern Architecture at the Los Angeles Academy of Modern Art. Mr. Neutra works mostly in California.

away. The rich suspected Russia! The masses clung tenaciously to the supposed social advantage implicit in traditional styles. Those who had some previous knowledge of the new types patronized the private decorator, or purchased abroad.

Outside the *Trade*, certain "impractical dreamers"—who had troubled to take their bearings—were not at all surprised by this disaster. A specific social direction is implicit in the new aesthetic, as also an attitude of mind. Its social character might roughly be described as democratic, if we reserve to that word some integrity of meaning, and dissociate it from the evils of that commercial dictatorship now operating in America. Based on the principle of intelligent selection combined with a rigorous elimination, it was little adapted to a national temper working, so to speak, in the other direction. (An essentially adult philosophy, in short, was offered to children.) A community of which Dives, rather than Diogenes, might be claimed as the patron saint, reacted coldly to a neo-classic austerity whose opulence was mainly of the spirit. We are reminded of the dismay of a retired Parisian grocer who discovered that his

energy, took the matter in hand. A bigger, if not better, modernism ensued. That stingy fellow, the artist, was left panting by the roadside. Why have one design upon a rug, for instance, when your income would allow you two?

The country was flooded with furniture which writhed in contortions inspired by a debauched geometry, and dazed by colours which one honest merchant admitted were mainly suitable for Harlem or the Ghetto. Eyes trained to the timid discretion of Colonial styles turned horrified

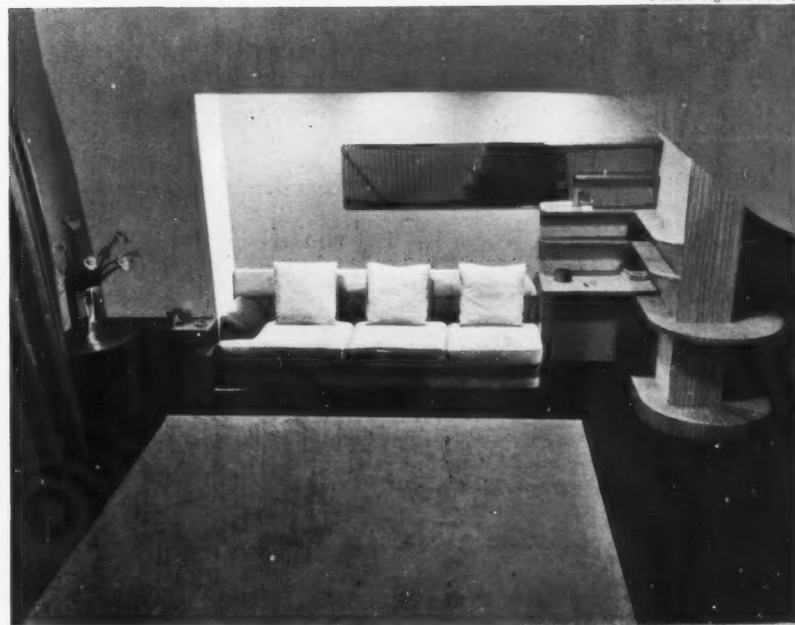


Photo: Sigurd Fischer.

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modern son had "discarded almost everything which money could buy." (We are here concerned, of course, with that serious body of opinion, the outcome of which alone can claim to represent a twentieth-century style; neither with its travesty as already discussed, nor with commercial experiments, in Europe, in the new baroque.)

Among the elements of a general muddle has arisen the question of types. The word "modern" itself was misleading. No particular exactness of direction might be expected from a label indiscriminately applied to paintings by Picasso; Companionate Marriage; or doctrinal innovations in the Church. In the summer of 1930, *Modernistic*, we were told, was dead. The more ill-tempered element allowed us to imply that all contemporary endeavour had foundered in their own misadventure. Other, more prudent merchants foretold that *modern* would shortly enter the field, (these saw in the fatal suffix—rightly, indeed, but for reasons unknown to them—the cause of their discomfort). This juggling with labels which had, in fact, no meaning (the terms, in the past, had been frequently interchanged, or indiscriminately applied to widely divergent types) is entirely characteristic of the persons involved. That what (arbitrarily) had been dubbed "modernistic" not only enjoyed no priority of edition, but was in fact a hybrid, no one appears to have suspected.

The elements concerned with the exploitation, or dissemination of modern styles in America have been mainly these: the manufacturer, and his principal distributor, the



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Photo: Worsinger.

(9) The view from the stairs, reflected in the mirror over the couch, gives a dramatic quality to the soft light in this corner of the FOYER OF THE RESIDENCE OF MRS. CHARLES HARDING, designed by HOWE and LESCAZE. The room was planned in conjunction with the living room to which it forms an entrance. The carpet is a continuation of the one in the living room, and the shelves turn the corner—inviting one in. Walls of white and chartreuse, hangings of vanilla satin, upholstery of champagne and gold velvet, and cushions of chartreuse taffeta, combine in a subtle and effective colour scheme.

(10) The metal TABLE and framework of the CHAIR were designed by Deskey; he was not responsible for the chair covering.

Photo: Worsinger.



11

(11) A chromium-plated tubular steel CHAIR designed by DONALD DESKEY for Messrs. Ypsilanti, of New York. The LAMP and TABLE are by the same designer. Deskey's metal furniture has been the subject of considerable discussion in the United States; it represents probably the most courageous attempt yet made by a large firm of manufacturers to put metal furniture (of the Marcel Breuer type) into mass circulation in America.

large Department Store; the designer; the private decorator; the architect. With the last two (allowing, of course, for the inevitable collaboration of the designer), the future of the modern movement, in America, for the moment, appears to lie. At least, it was so charted in the summer of 1930. And there is no reason to suppose that when the country shall have emerged from a general economic depression "things" will materially have changed. Indeed, it is an ill wind that blows no good, and it happens that vicious influences have been kept at bay in the general economic founder.

The manufacturer, together with all that element for which he stands as symbol, has been tried and found wanting in taste, discrimination and good sense. His training in the copy of antiques (successful, in the main) had failed to develop that initiative required for the imposition of a new style. Surprise has been expressed that American manufacturers, so successful in connection with Women's Wear, should so lamentably have failed in the field which concerns

RECENT TENDENCIES IN AMERICAN ARCHITECTURE.

us here. Actually, there is little cause for surprise. In *Fashion*, complacency was held in check by a wholesome terror of values (snobbery) for which the *Trade* had considerable regard, and some measure of understanding. The average manufacturer was troubled by no such misgivings in relation to less tangible sanctions—and proceeded to run amok in his own sweet way. It goes without saying that I have stressed the dark side of the picture: it is reasonable to suppose that the opinions of a majority decided the issues involved. There were necessarily many exceptions to the general rule, and of these the firm of Ypsilanti-Reed deserves especial mention. Some of their work is shown on these pages. It is unfortunate that their serious—and successful—efforts to maintain a high standard were to some extent countered by the price-cutting tactics of competitors. Firms which maintain so high a degree of commercial, combined with æsthetic, integrity deserve a subsidy; it is much to be hoped that the revival of more favourable economic conditions will see a considerable extension of their operations.

Among American designers, Mr. Donald Deskey, who designs for Ypsilanti-Reed, as also for a firm in which he is a partner, has achieved some good chairs in the Marcel Breuer manner. Mrs. Zorach—when she is not pursuing the shades of an outworn tradition—shows occasionally an agreeable note of naïve sincerity which might lead her into unexpected channels. Ilonka Karasz has some distinguished textiles and good wallpaper designs (Raoul Dufy School) to her credit. In my opinion her furniture design is headed in an entirely wrong direction. And, in this connection, I do not propose to discuss the achievement of certain groups of American artists who have received considerable publicity abroad. Given the fundamental unsoundness of their aims, any discussion in detail seems entirely beside the point. (This criticism is based on an analysis of contemporary trends which precludes the new baroque.)

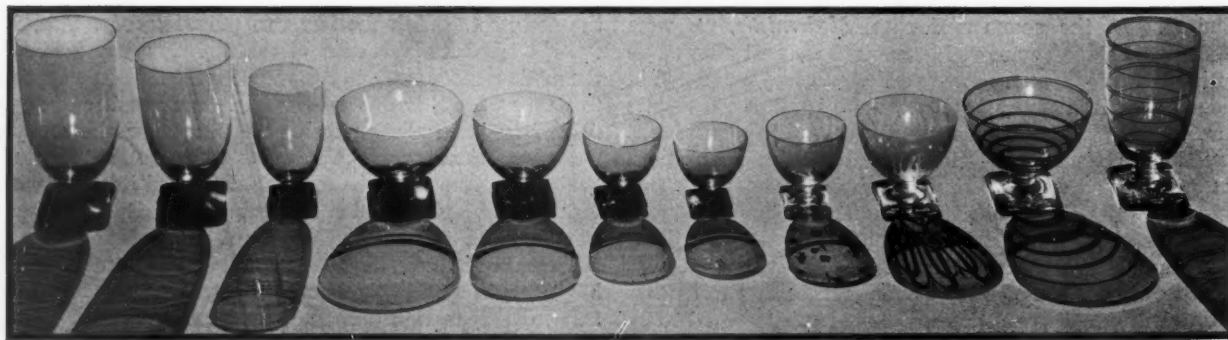
Mr. Norman Bel Geddes performed a feat of national importance in his new plant for the Toledo Scale factory. Mr. Hugh Ferriss has designed a variety of attractive urban schemes, and offered many valuable suggestions in relation to zoning. Mr. George Sakier has been peculiarly successful (in connection with American Radiators, Standard Sanitary Corporation, and Fostoria Glass) in the dissemination of good design on a large scale. Originally an engineer, and painting in the extreme left-wing tradition, he has found it essential to romanticise

the surface of his work in order to ensure a popular appeal.

The pioneer work of Frank Lloyd Wright has been too much discussed in Europe to need further exposition here.

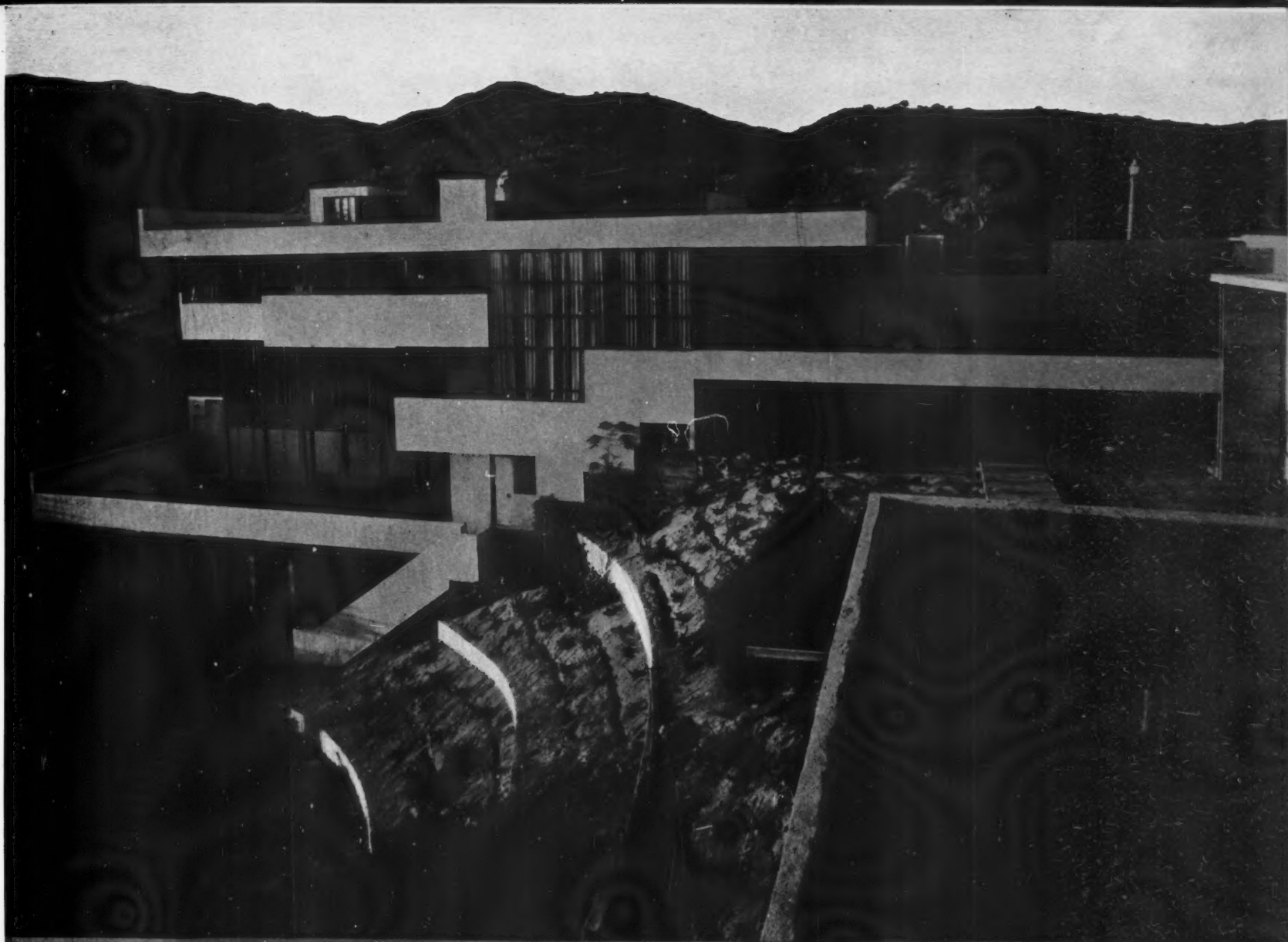
Few architects are to be found in America today working from the basis of principles known in Europe as of the *avant garde*. But a small (and growing) body of such distinguished achievement as is shown on these pages offers our best immediate hope for the future of modernism in that country. Richard J. Neutra, whose book *Wie Baut Amerika* was originally published in German for want of an American publisher (it is now, I think, translated), works successfully in California. The firm of Howe and Lescaze, of Philadelphia, works mostly in that city, or in and around New York. The theories advocated by Neutra differ in no important particular from those of Le Corbusier; of Gropius, in Germany; or, in Holland, of Mart Stamm. Internationalism is necessarily implied in the social direction of the new æsthetic.

In the 20th century, Le Corbusier maintains, the mind of an adult must be allowed to soar free from all impediment inherent in his chairs or tables. A certain dematerialization in the arts is widely characteristic of our time. (The new suburb of Stuttgart was described as "a city from which the *grosser* elements of earth have dropped away.") Of this tendency a noticeable change in materials used in our field today, is one reflection. And in this connection I wish to signal what—apart from the essential contribution of the new architect—appears to me as America's most likely contribution to the new movement. Materials of the character of Bakelite, and their mass exploitation in such a manner as that country only can afford, are what I have in view. In 1930, a material was in process of development which, I was told on good authority, would, if successful, enable the manufacturers of a famous bed to enter their material costs at less than 7 cents per model. (The material in question could be run into moulds; was agreeable and pre-eminently suited to good modern types.) The cost of raw material thus reduced, what subsidies to genius might ensue? Is it too wild a dream to anticipate a day when the cost of the design (rather than woods or gilding) might represent the manufacturer's main outlay: In 1930 Norman Bel Geddes designed an excellent bed for Simmons. Good bedroom suites produced on the Ford scale would be altogether in keeping with the new æsthetic. Is it possible that the future will see the manufacturer, *malgré lui*, a serious patron of the arts!



(12) FOSTORIA GLASS designed by GEORGE SAKIER. These designs are especially intended for a large popular sale, and to this end Mr. Sakier—who is known not only as a painter but also as an engineer—has tempered geometry with a deliberate application of the romantic spirit.

The facing page. Plate V. THE SANATORIUM IN LOS ANGELES. Richard J. Neutra, Architect. Neutra ranks easily among the most important of architects practising in the tradition of the left wing, or *avant garde*, in America today. The building here shown was designed, above all, with a view to the requirements of health; its dynamic forms present a dramatic spectacle in a characteristic landscape. "The essential functional requirements of a modern home," says Mr. Neutra, "have created this form as the most efficient and expressive solution of the problem posed." Photographs by Willard D. Morgan.





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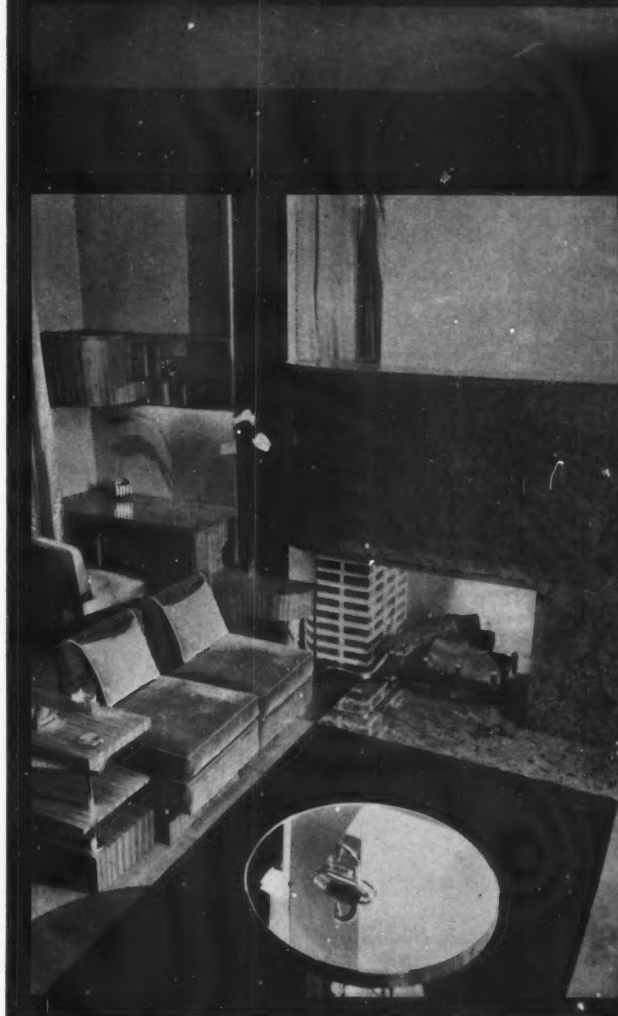


Photo: Sigurd Fischer.

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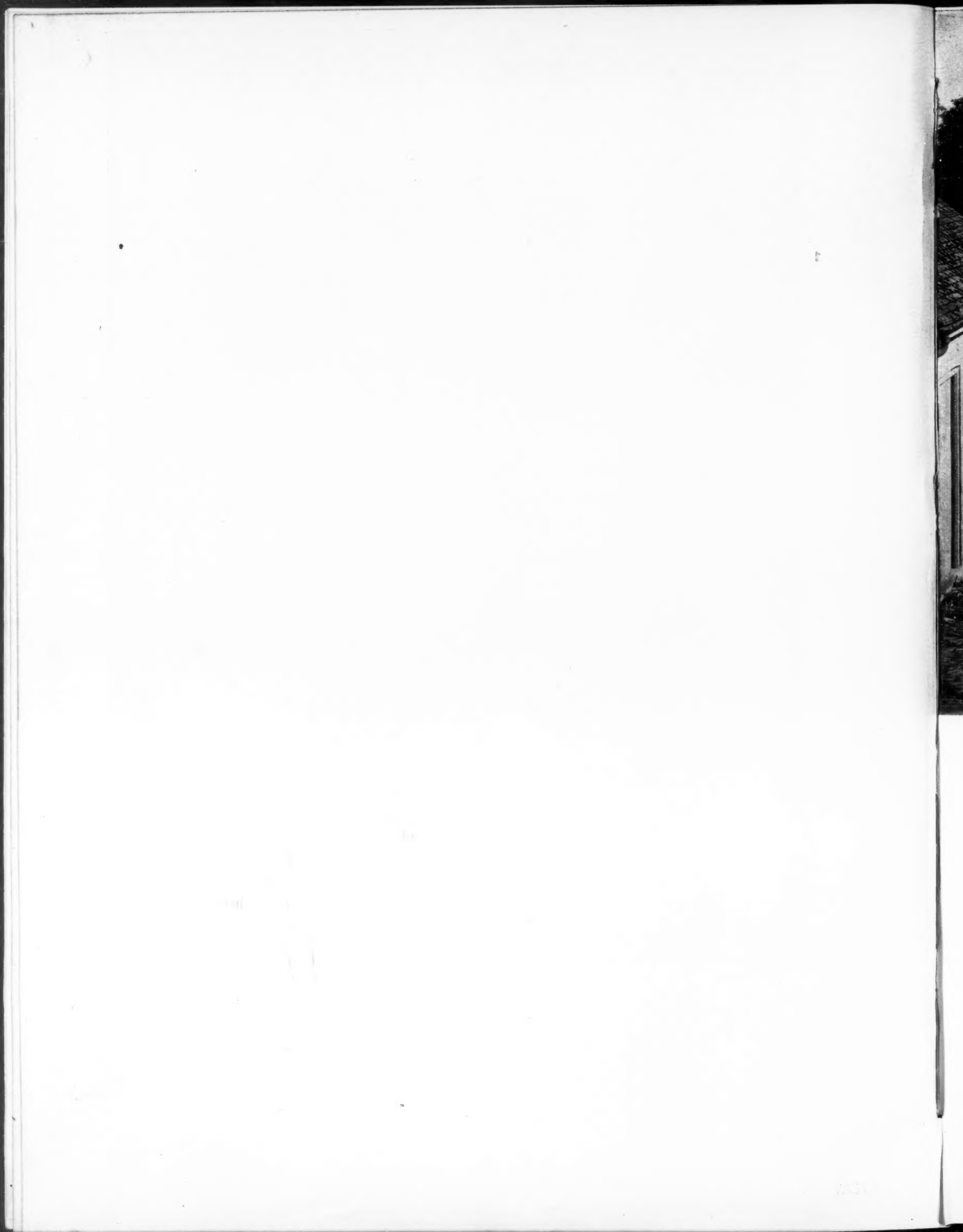


Photo: Dix Duryan.

(1) THE LIVING-ROOM IN THE APARTMENT OF MRS. LEOPOLD STOKOWSKI, 117 East 77th Street, New York. Howe and Lescaze, Architects. The walls are a pale blue that becomes a darker blue near the piano, and form the background of the room. The couch contrasts a base of hawthorn with upholstery of blue velvet on which are cushions of blue taffeta. The dining-table is topped with blue mirror glass and has legs of chromium-plated tubing with ball bearings. The carpet is light grey bordered in egg-plant. The sideboard combines the advantages of a buffet and bookcase. (2) THE LIVING-ROOM IN THE RESIDENCE OF MRS. CHARLES HARDING. Howe and Lescaze, Architects. A mantel breast of Numidian Sareguine marble is the focal point of the room. Stainless steel andirons hold the logs, and a small

PLATE VI. June 1931.

flange of chromium follows the curve of the marble to the bakelite which borders the mirror panel. Above the fireplace the walls are white; elsewhere they are blue. The table in the foreground has a mirror top and chromium legs on a base of zebra wood. The desk in the corner is lighted by a cove light under the bookshelves. All the lighting in the room is indirect. (3) HAND-HOOKED RUGS from the house of J. L. Breese, Esq., Southampton, Long Island. CONFLICTS. This rug, in the foreground, was designed by Emily Reist; and GEOMETRIC, the rug in the background, was designed by Helen Turgand. The designers are members of a group of artists working in the modern manner under the direction of Ralph M. Pearson, of New York City.





SHAFTESBURY, DORSET. This town, called Shaston in his novels, is thus described by Thomas Hardy in *Jude the Obscure*.

"It has a unique position on the summit of a steep and imposing scarp, rising on the north, south, and west sides of the borough out of the deep alluvial Vale of Blackmore, the view from the Castle Green over three counties of verdant pasture—South, Mid, and Nether Wessex—being as sudden a surprise to the unexpectant traveller's eyes as the medicinal air is to his lungs. Impossible to a railway, it can best be reached on foot, next best by light vehicles; and it is hardly accessible to these but by a sort of isthmus on the north-east, that connects it with the high chalk table-land on that side.

"Such is, and such was, the now world-forgotten Shaston or Palladour. Its situation rendered water the great want of the town; and within living memory, horses, donkeys and men may have been seen toiling up the winding ways to the top of the height, laden with tubs and barrels filled

from the wells beneath the mountain, and hawkers retailing their contents at the price of a halfpenny a bucketful.

"This difficulty in the water supply, together with two other odd facts, namely, that the chief graveyard slopes up as steeply as a roof behind the church, and that in former times the town passed through a curious period of corruption, conventual and domestic, gave rise to the saying that Shaston was remarkable for three consolations to man, such as the world afforded not elsewhere. It was a place where the churchyard lay nearer heaven than the church steeple, where beer was more plentiful than water, and where there were more wanton women than honest wives and maids, . . ."

A fourth consolation, which Hardy doesn't mention, is the absence of advertisers' announcements—at any rate in this view. Surely most people would agree that this view would not be embellished by invitations to buy tea and toothpaste.

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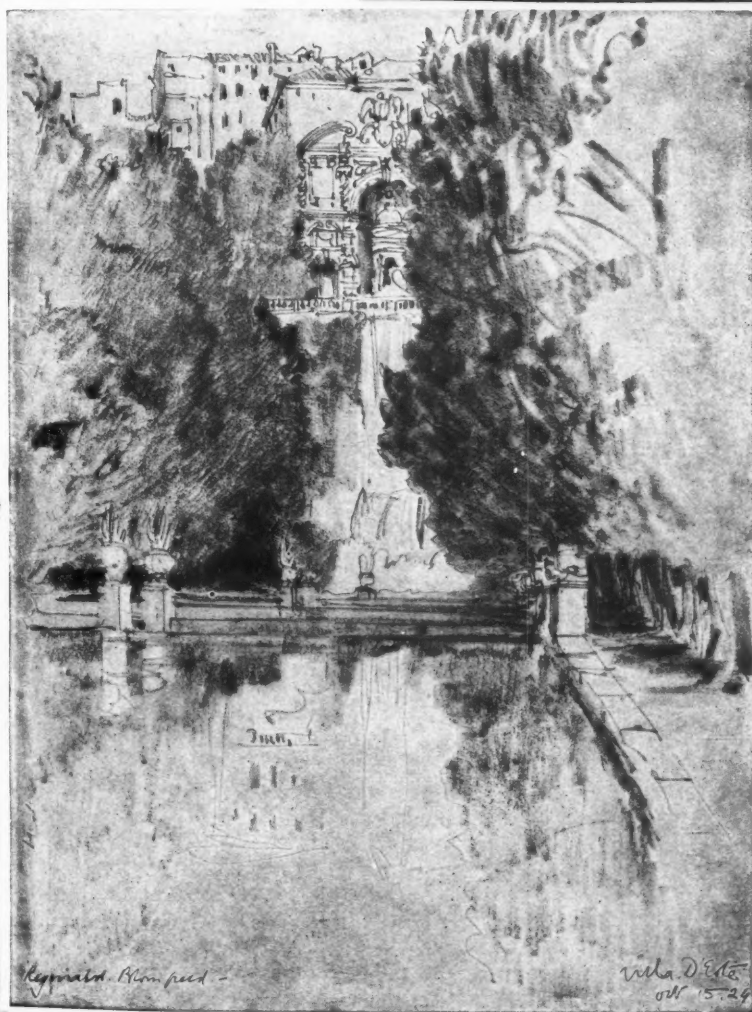
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BOOKS.

DRAWING AND "ARCHITECTURAL DRAWING." "Architectural Drawing" is a curious term since all good drawing is architectural, and there is no reason why an illustration of a building by an architect should be in a particular style. There is the measured drawing and there is the picture. For the most part *Architectural Drawing, Perspective and Rendering* is an ample collection of pictures. Until 1830, when there were few schools of drawing, the illustration of buildings remained pleasing and constant. When the influence of Ruskin made itself felt, such careful work as the illustration of Antwerp Cathedral (3) came into being and the need for this sort of work lapsed with the improvement in photography. Thereafter followed many schools of drawing, from the pre-Raphaelite accuracy of the late C. E. Mallows to the scratchy style of the late E. A. Rickards (8) and the impressionism of Walcot and Harvey. Far the best draughtsmen illustrated in



(3) *ANTWERP CATHEDRAL*. Drawn by E. Godfrey Page. An example of how the pencil can produce a softer effect than the photograph after considerably more effort. (4) *THE BUSINESS ZONE*. A "dramatic" drawing of a City of the Future by Hugh Ferriss. John Martin was better at this sort of thing. *From Architectural Drawing*.



the book — the delightful pen and wash sketches of Professor Beresford Pite are omitted — are Sir Reginald Blomfield (2) and Professor Richardson (6). The former, using the side and the point, gives the pencil, as the authors say, the quality of a brush, and in a few lines he can convey as much as a meticulous measured drawing. His later work resembles Turner's Venetian sketches. Professor Richardson is a master in suppression and hasty technique. His illustration of the kitchen at Snowhill (6) has the qualities of restraint of line which Rowlandson possessed.

Mr. Farey, one of the authors, in the illustration of his drawings shows the weakness of "modern architectural drawing." In such an illustration as that of the Daily Express Building (1), he succeeds in making neither a useful

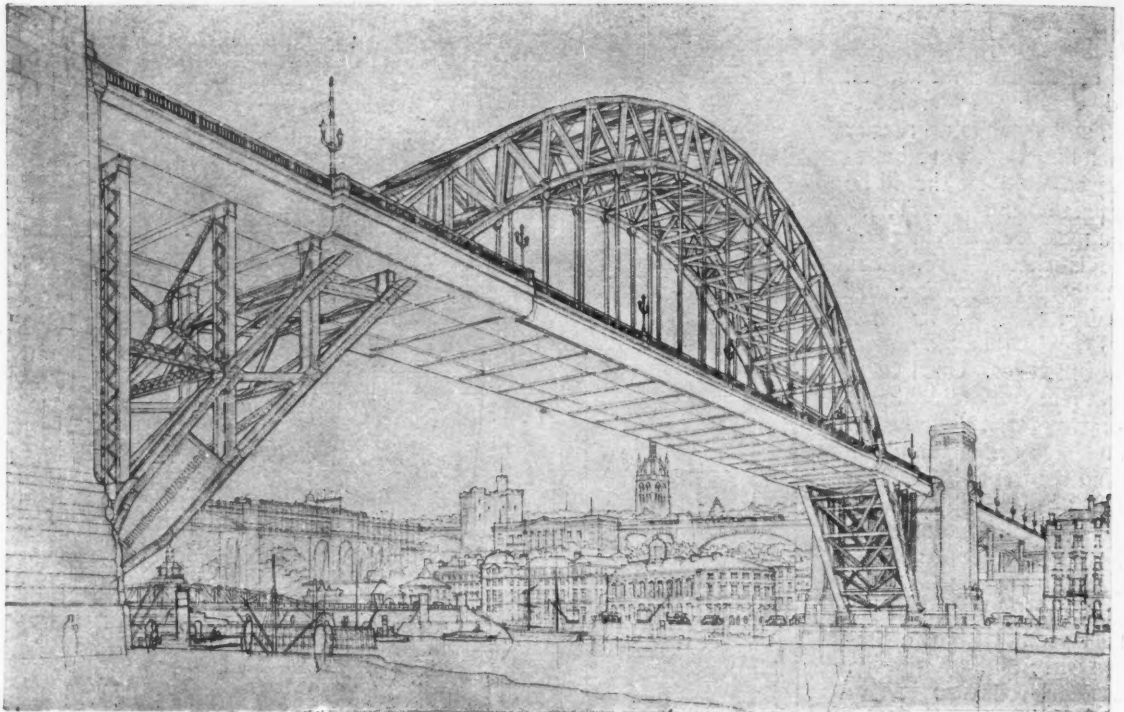


(1) *A STREET BUILDING*, now under construction for the Daily Express, Shoe Lane, Fleet Street. Ellis and Clarke, Architects. Drawn by Cyril A. Farey. A typical example of "architectural drawing" as opposed to "drawing." (2) *VILLA D'ESTE*. Drawn by Sir Reginald Blomfield. A beautiful drawing, and an example of how the pencil can be made to perform the same functions as the brush. *From Architectural Drawing*.

measured drawing nor a pleasant architectural picture. Yet his drawing of the Bowstring Bridge, Newcastle-on-Tyne (7), is a delightful work in the Britton and Pugin manner.

Architectural Drawing is really a history of early twentieth-century art displaying a variety of techniques which must be more depressing than pleasing. It would be futile for a student to copy the styles illustrated in this book, for he could not wish to copy the Edwardian techniques, and it would be many years—probably more than he would live, unless he were a born artist—before he attained the perfection of a Blomfield, a Richardson, or a Pite. Let him confine himself to the text, which is stimulating, and treat many of the illustrations as an object lesson.

Architectural Drawing, Perspective and Rendering. By C. A. Farey and A. Trystan Edwards. London: B. T. Batsford, Ltd. Price, 16s. net.

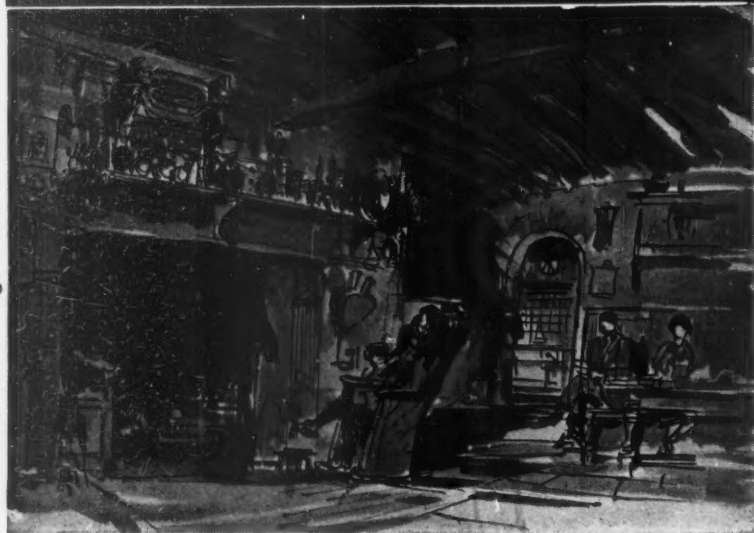


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(5) **KINGSTON-UPON-HULL.** A competition design. Designed and drawn by Cyril A. Farey. This falls between the two stools of a measured drawing and a picture.

(6) **THE KITCHEN, SNOWSHILL, GLOUCESTERSHIRE.** Drawn by Prof. A. E. Richardson. This is an example of "impressionistic" art which conveys, like that of Sir Reginald Blomfield, not merely a muddle, but a style, a mass, and a period. At the same time it is a good picture. From *Architectural Drawing*.



8

(7) **BOWSTRING BRIDGE, NEWCASTLE-ON-TYNE.** Cacket and Burns Dick, Architects. Drawn by Cyril A. Farey. The best of Mr. Farey's drawings illustrated in this book.

(8) **A STUDY FOR THE CENTRAL PORTION OF THE RIVER FRONT OF THE L.C.C. HALL, WESTMINSTER.** Lanchester and Rickards, Architects. Drawn by the late E. A. Rickards. This is a characteristic example of Edwardian technique. The elaborate detail cannot be understood from the drawing, but the authors say that this picture is remarkable for its dash and bravura, although any dash seems to disappear in the muddled effect of the whole. From *Architectural Drawing*.



PLATE VIII.
June 1931.

ST. LESMES, BURGOS, SPAIN. *Drawn by KEITH D. P. MURRAY.*
From Architectural Drawing, Perspective and Rendering.

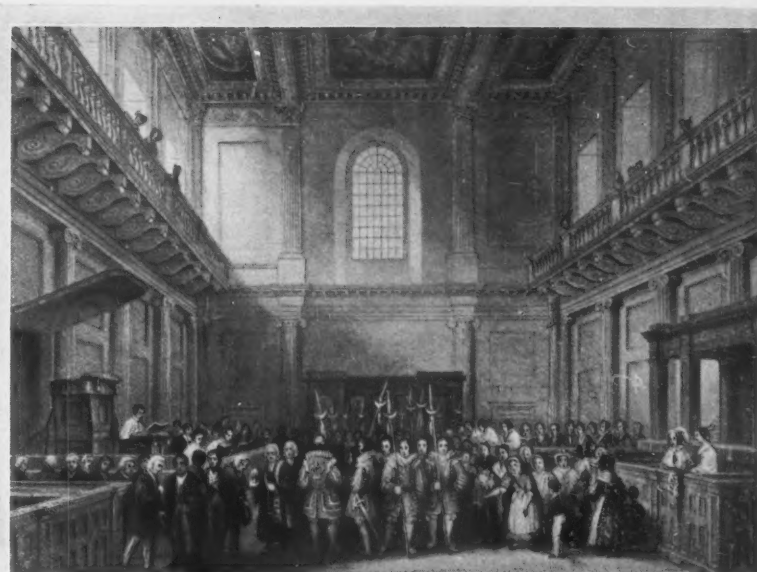
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THE HORSE-GUARDS.



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EAST AND WEST. Two books have recently appeared, both exhaustive and both essential: *The London County Council Survey of the Parish of St. Margaret, Westminster* (Part II) and the *Survey of East London*, the fifth volume in the London section of the Royal Commission on Historical Monuments. The former deals for the most part with a city that has disappeared, the latter with houses which still exist, generally in a dilapidated state. The Palace of Whitehall extended, until the fire of 1698, between the river and Whitehall, from where Westminster Underground Station now stands as far as Horse Guards Avenue. Wolsey, Cromwell, and Charles II resided in it and added to it; James II rebuilt it in a sumptuous style. On the ashes sprang up a fine crop of eighteenth- and early nineteenth-century buildings, of which such remain as Gwydyr House, Pembroke House, and Richmond Terrace. Now Richmond Terrace is to go.

So much scholarship has gone to this volume that there will be nothing left to write on Westminster, for the book even explains that while Rubens was painting the ceiling of the banqueting hall, for which he received £3,000, he was visited often by the gout.

East London remains far less harmed than Westminster, and every house and piece of paneling that was built or made before the eighteenth century is chronicled and described. Throughout these surveys the reader is amazed that so much remains in East London and



4

(1) THE INTERIOR OF WHITEHALL GATE HOUSE, which stood until 1765. It was erected by Henry VIII. (2) THE INTERIOR OF THE BANQUETING HOUSE when it was the Chapel Royal (1841). (3) THE INTERIOR OF THE BANQUETING HOUSE when adapted for a military chapel by Wyatt in 1809. On the north end exterior Wyatt's additions can still be seen. (4) WHITEHALL COURTYARD IN ABOUT 1764. Drawn by P. Sandby. From *The Parish of St. Margaret, Westminster* (Part II).

so little in the West. Not only such grand buildings as the Tower and Greenwich Hospital are allowed to remain on what must be valuable sites, but the Trinity Almshouses, Eltham Palace, Morden College, Charlton House, Brooke House, Hackney, and numerous smaller houses in Stepney, Shadwell, and Bethnal Green, came unscathed through the nineteenth century. There is a single regret with which one comes to the end of the East London book. The eighteenth- and early nineteenth-centuries, St. George's-in-the-East, St. Anne's Limehouse, St. Paul's Deptford, St. Katherine's Docks, St. John Horsleydown, Spital Square, and Christ Church, Spitalfields, and the lines of eighteenth-century streets receive no notice. The area was too vast to include them all in one volume. This is a pity, since it was the finest period of town houses and the inclusion of architecture up to the mid-nineteenth century in the Westminster Survey makes one wish that the Royal Commission had dealt with a smaller area when it tackled East London. Greenwich and Deptford alone would make a volume as thick as either of these.

The learning and beauty of both these volumes make the reader mourn over the West and hurry out to explore the East.

The Parish of St. Margaret, Westminster, Part II (Neighbourhood of Whitehall, Vol. I), being the Thirteenth Volume of the Survey of London, by Montagu H. Cox, LL.B. (Lond.), Clerk of the London County Council, and G. Topham Forrest, F.R.I.B.A., F.R.S.E., F.G.S., Architect to the Council. London: Published for the L.C.C. by B. T. Batsford Ltd. Price £2 12s. 6d. net.

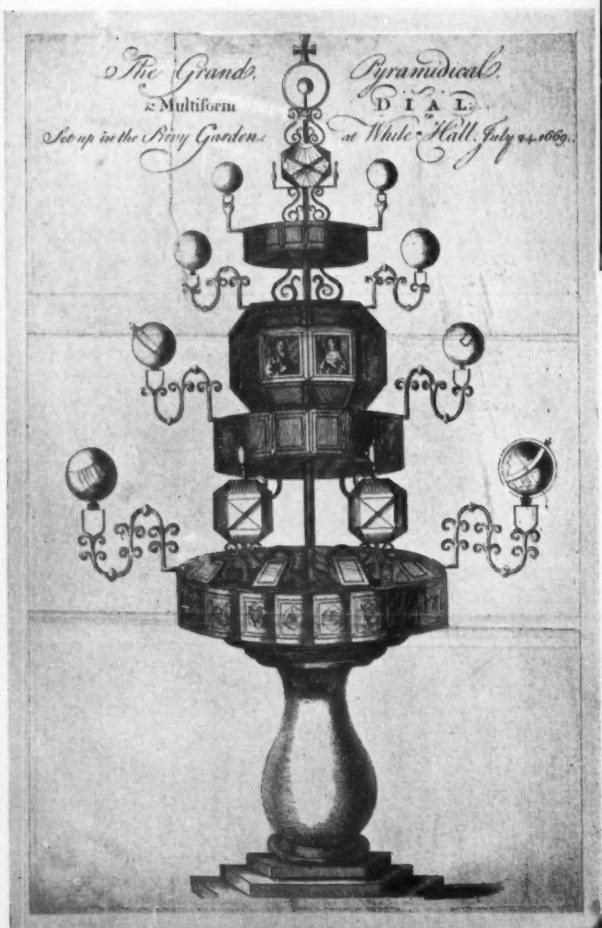
Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in London, Vol. V. East London. London: His Majesty's Stationery Office. Price 17s. 6d. net.



(1) WHITEHALL FROM RICHMOND HOUSE IN 1746, by Canaletto. On the left of the picture Henry VIII's gatehouse may be seen opposite the Banqueting House. (2) THE REMARKABLE DIAL which stood in the Privy Garden of Whitehall Palace almost where Gwydyr House stands today.

"From a Diall the place is too unsecure
Since the Privy Garden could not it defend,
And soe near to the Court they will never indure
Any monument how their time they mispend."

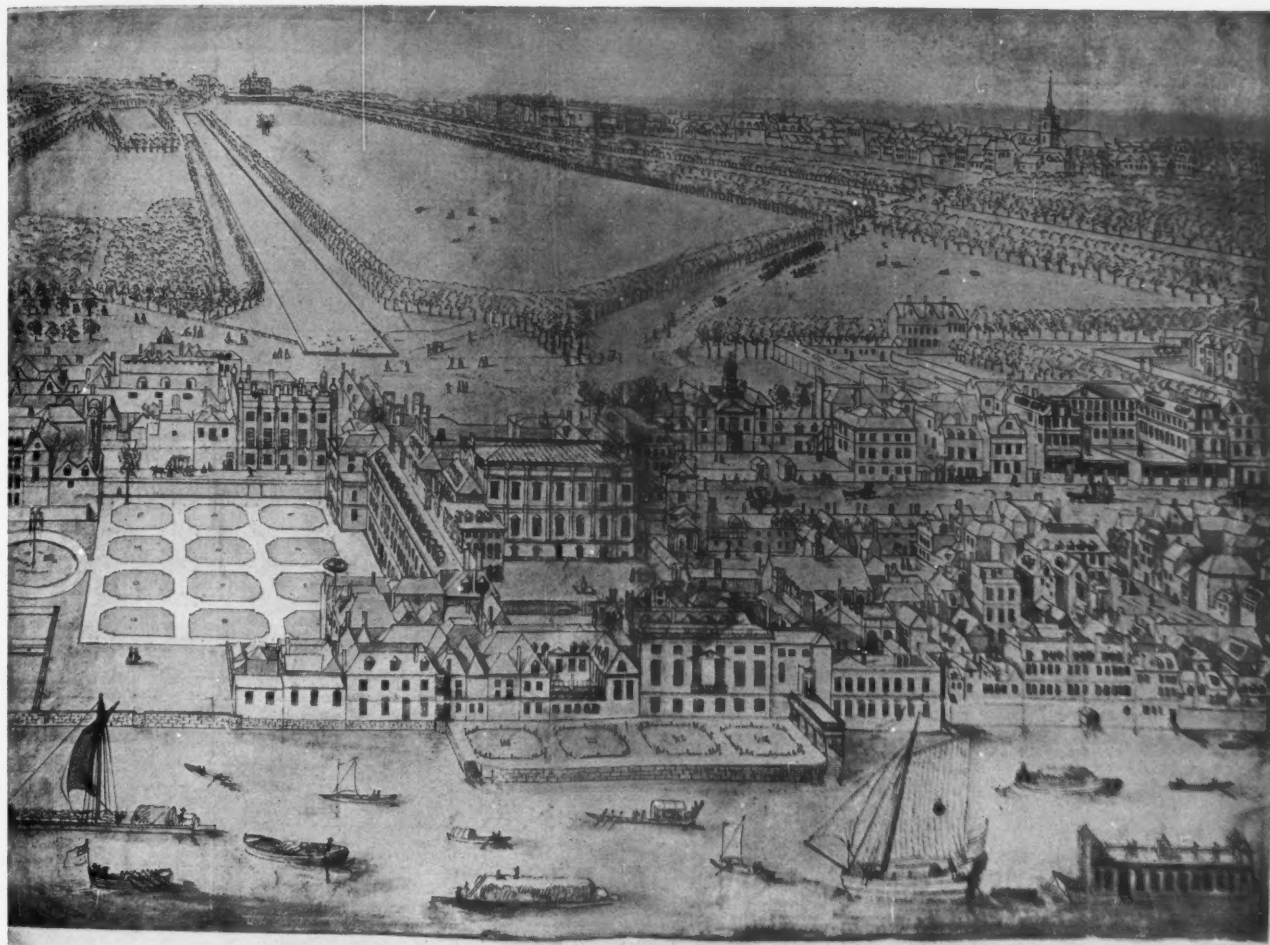
From The Parish of St. Margaret, Westminster (Part II). (3) Nos. 110-122 PENNINGTON STREET, STEPNEY, c. 1678. (4) BOONE'S CHAPEL, LEWISHAM, from the south-east. c. 1680-3. The almshouses which surrounded it were destroyed in 1877. From East London.



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(1) A pen-and-ink drawing ascribed to Knyff of **WHITEHALL** IN 1695-8. From The Parish of St. Margaret, Westminster (Part II). (2) **THE EARLY EIGHTEENTH-CENTURY GARDEN HOUSE IN ELTHAM HOUSE**, built of red brick. (3) **TRINITY HOSPITAL, MILE END ROAD**, 1695, belonging to and for the relief of persons connected with Trinity House. (4) **STATUE OF CAPTAIN RICHARD MAPLES**, 1681, in Trinity Hospital, Mile End Road, 1695. From East London. (5) **A LATE SEVENTEENTH-CENTURY ORGAN CASE** in the Parish Church of St. Nicholas, Deptford. From East London.



The Greatest Palace in the British Empire.

Buckingham Palace: Its Furniture, Decoration and History. By H. CLIFFORD SMITH. With Introductory Chapters on the Building and Site by CHRISTOPHER HUSSEY. London: Country Life, Limited. Prices: Presentation Copies £10 10s. net (limited to 750); Standard Edition £4 4s. net.

NEARLY a century has passed since the completion of the greatest Palace in the Empire. During that long period references to its history, no less than to the masterpieces of art contained within its walls, have not been generally accessible. Therefore the publication of an authoritative volume, well illustrated and buttressed by authentic records, is opportune. The author, Mr. H. Clifford Smith, has proved himself to be especially fitted for a task which might well have shaken the confidence of many. The original intention was to compile an illustrated catalogue of the Palace furniture, but it soon became evident that nothing would suffice but a description of the building as an integral part of the history of English architecture and decoration. From the beginning the author had the great privilege of working in conjunction with Her Majesty Queen Mary, to whose taste and knowledge the present arrangement of the furniture in the Palace is due. The result is to be seen in this handsome and finely compiled volume.

The book begins and ends by direct statement of facts. No attempt has been made to present the architecture, decoration, or the furniture as providing motives for future exploitation. It is a work, nevertheless, which will make its own appeal to the historian, the connoisseur, and the student. Much that has been obscure for so long regarding the so-called style of the Regency is made clear, new light is thrown upon the careers of the unknown master craftsmen of London, and in like manner there is food for reflection regarding the skill of the architect and the upholder who functioned amidst the lesser social scene.

In the first two chapters the author, assisted by Mr. Christopher Hussey, describes the site and the earlier buildings. We learn how successive English sovereigns eventually secured a royal residence suited to State ceremonial. The purchase of Buckingham House by King George III in 1762 with its thirty-two acres of grounds marks the first stage. The original intention was to provide a dowry house for Queen Charlotte, for it had long been felt that St. James's Palace was inadequate as a residence. Kensington Palace for all practical purposes was as far removed from town as Windsor, and there was no other large house so conveniently situated as the mansion built for the Duke of Buckingham in the reign of Queen Anne. Judging from the models prepared for a royal palace in London, by William Kent, Sir William Chambers, and George Wright, the need for better accommodation was pressing, the sequel being that for over sixty years Buckingham House served as the principal London residence of the King, although on all State occasions St. James's Palace continued to be used. Not the least entertaining part of Mr. Clifford Smith's work is the description of old Buckingham House and its contents. Twenty years after Buckingham House became the seat of royalty the Prince of Wales attained his majority, and in 1783 Carlton House was assigned to him as his official residence. It was indeed fortunate that the choice of an architect fell upon Henry Holland, then at the height of his power as a designer. And from thence onwards for forty years was to be formed the nucleus of the magnificent collection of furniture, the very basis of the "Regency manner," which now adorns Buckingham Palace.

As an exponent of the Græco-Roman style, with a strong leaning towards contemporary French work, Henry Holland was far ahead of his contemporaries. Not only did he remodel Carlton House, but he made designs for the furniture, fittings and carpets. The illustrations in Pyne's *Royal Residences* and Sheraton's *Cabinet Maker* show the restrained character of Holland's work. From the author's description of Carlton

House we are led to an account of the first Pavilion at Brighton which was also designed by Holland.

From the narrative it becomes clear that the Prince of Wales began very early to show an appreciation of the arts. The furnishing of Carlton House gave new direction to the taste of the public and there is evidence that it was followed in the decorations at Southill in 1795, as well as for the new State apartments at Woburn Abbey and Althorpe. In point of fact, about this time a very subtle change in the character of household appointments became apparent throughout the country, partly attributable to royal influence. At the time of the Regency the Prince of Wales determined to replace the small Pavilion at Brighton by a larger house. Holland had died in 1806. John Nash was now appointed to carry into being the Eastern fantasy inspired by Daniels's drawings. This period of eclecticism on the part of the royal patron and his architect provides the interlude to the more serious work of building Buckingham Palace.

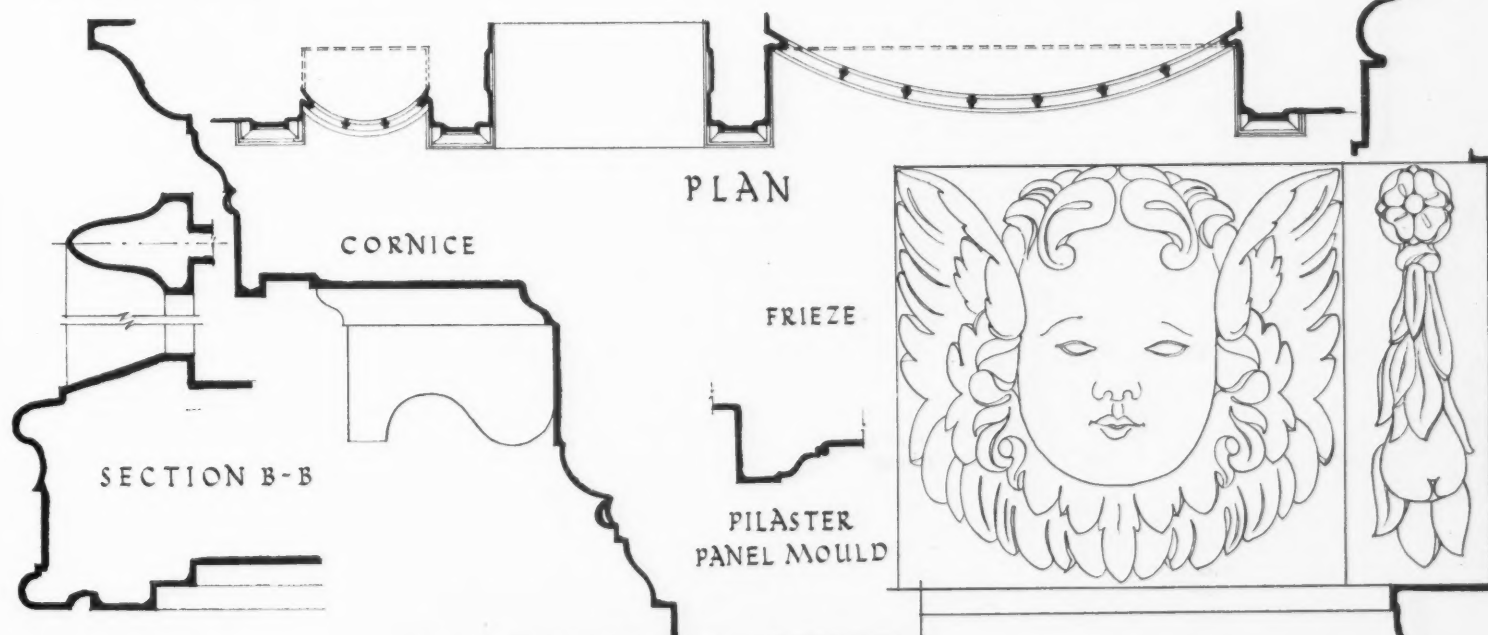
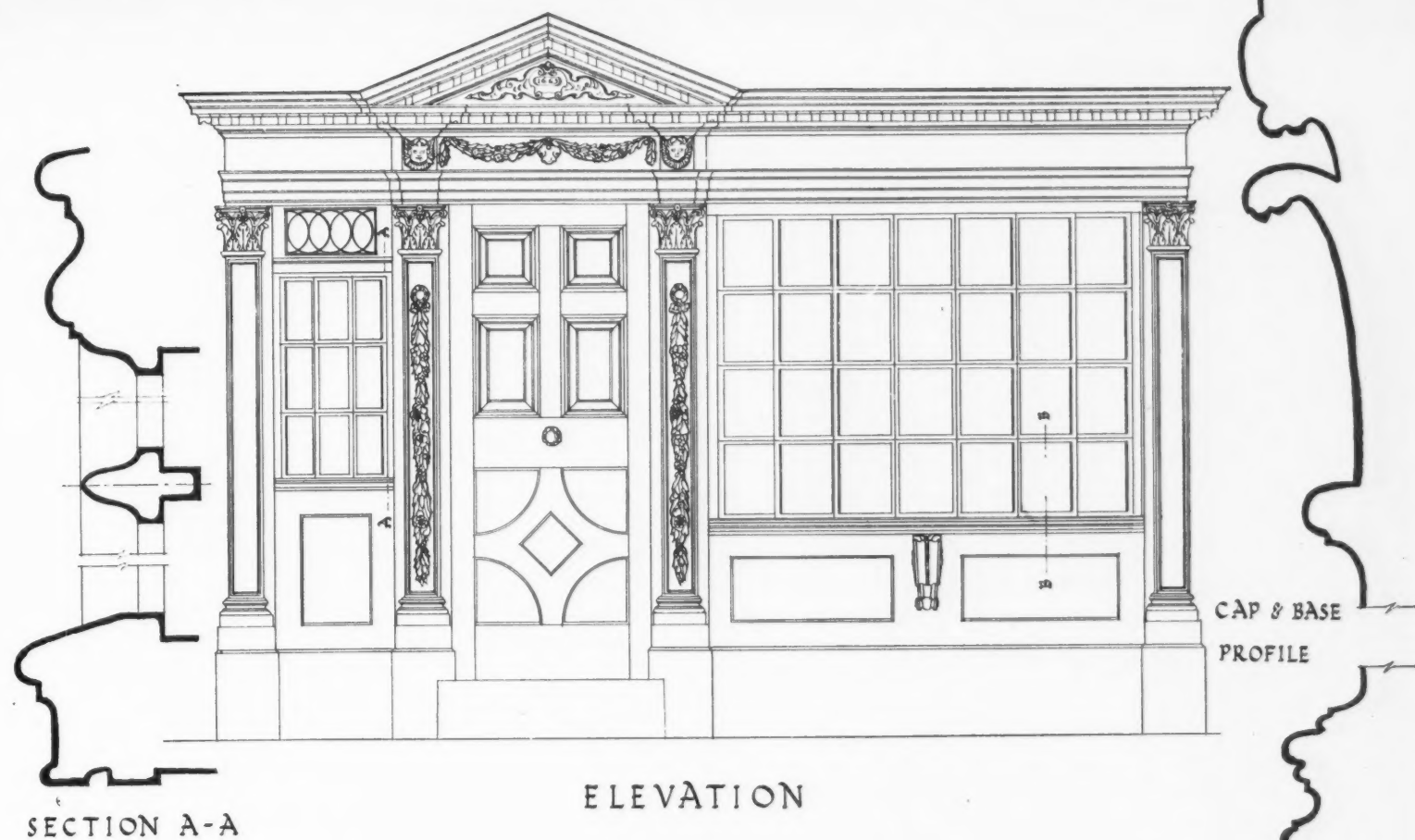
After the death of King George III the need for a London residence for the monarch, such as would serve for State ceremonial, was brought up again. Mr. Clifford Smith describes the difficulties which were overcome, in face of spirited opposition, by the King and his architect. It was due to the foresight of the King that the decision to retain the shell of Buckingham House and to incorporate all the serviceable material from Carlton House came to be realized. Work was begun in 1825 and pushed on with energy. John Nash is now remembered as a supreme organizer with special ability for planning on the grand scale. A study of the plan of the new Palace suggests that the general arrangement of Carlton House formed the basis of the design. Mr. Clifford Smith directs attention to the fact that the King gave untiring thought to the plans, and there can be no doubt that the royal patron's wishes were literally interpreted. It was unfortunate that George IV did not live to occupy the Palace, and that Nash was replaced by Edward Blore.

The completion of the Palace by King William IV and the additions made for Queen Victoria by Blore, and later by Pennethorne, are fully described in chapter two. Due tribute is also paid to the memory of the late President of the Royal Academy, Sir Aston Webb, for the new eastern façade. As the narrative describing the history of the building unfolds, two truths are revealed: the first that King George IV was a very real patron of the arts, the second that the Metropolitan improvements of the early nineteenth century had no finer symbol of dignity and restraint than Buckingham Palace.

Not only does the volume provide material for the architectural historian, but all interested in the decorative arts cannot fail to be impressed by the work of the eighteenth-century cabinet makers, many of whom are brought to light for the first time. Perusal of the household accounts enabled the author to ascertain the name of the maker of every piece of furniture. Nearly forty craftsmen have thus been added to the names of those already known by their published works. Those familiar with the interior of Buckingham Palace have long appreciated the unity of the colour-schemes and the harmonious arrangement of the furniture. The superb illustrations in the present volume do much to reveal the beauty of the State and other apartments, the meticulous detail of the French and English clocks, and the design of the magnificent examples of porcelain. It should not be forgotten that the royal collection of pictures at Buckingham Palace is one of the finest in the world. Mr. Clifford Smith has touched upon a number of the portraits, and he points out that the taste of King George IV was unerring in his selection of masterpieces of the Dutch School, particularly the fine Vermeer of Delft.

The duty of a reviewer is rendered the more pleasant when the author presents his studies in orderly sequence and makes his points without undue insistence. But it is allowable for a critic to suggest to students and designers that the furniture designed by Henry Holland, represents a cultured viewpoint which is not so universal today as it was in the late eighteenth century. Those who appreciate fantasy and freedom of design in furniture and decoration will be cheered by the illustrations, many of which will come as a surprise.

A. E. RICHARDSON.



A mid-seventeenth century shop front at No. 4 GREEN DRAGON COURT, SOUTH-WARK, LONDON, measured and drawn by Frank L. Rothwell.



Scale 0 1 2 3 4 5 6 7 8 9 Feet Scale for Details 0 1 2 3 4 5 6 Ins.

PAINTING.

FOUR MODERN ARTISTS.

From four exhibitions, very various but all unusually good, one moral can be extracted: the style an artist works in is nothing, his handling of matter is almost everything. In point of fact the four artists I am going to discuss are all what is called modern, for there is such a thing as the spirit of the age. It was unlikely in 1830 that anyone would write a good poem in the style of the "Essay on Man"; it is unlikely today that anyone could make a good building in the style of Hardwicke. But there were atrocious poems written a century ago in the style of Shelley, and there are atrocious buildings put up today in the style of Corbusier. Some of the feeblest pictures in this year's Academy are imitations of Cézanne. Painting by the side of Sir Luke Fildes, Manet would have made a masterpiece of *The Doctor*: and sitting by Manet's side, Sir Luke Fildes would have turned the *Dejeuner sur l'Herbe* into a picture for the Chantrey Bequest.

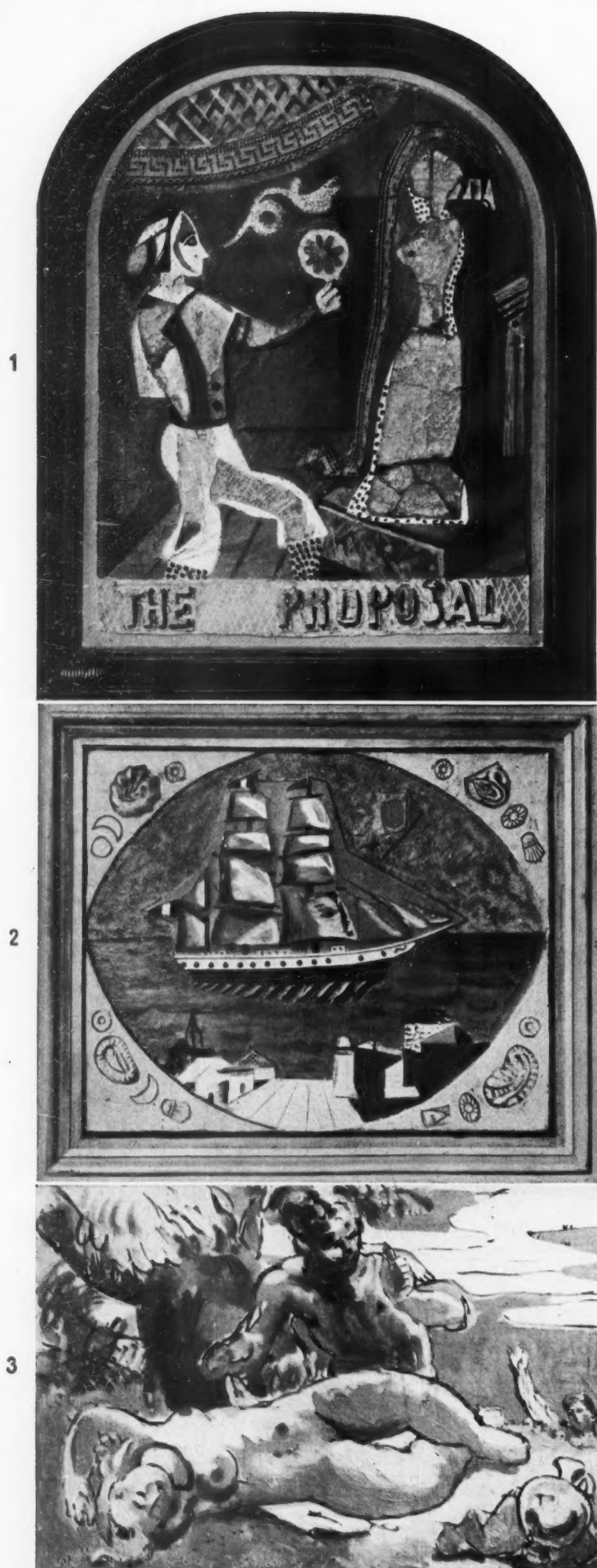
Mr. Walter Sickert has had a narrow escape. If he had sent one of his *English Echoes* to Burlington House, instead of to the Leicester Galleries, it would presumably have been ignominiously expelled in the company of the other delinquents. For all these echoes are based on Victorian paintings, engravings or photographs. They are free copies, of course, beautiful variations on commonplace themes. Van Gogh played the same game, and a picture is based on an illustration by Doré. I wish Mr. Sickert had exhibited the originals side by side with his versions; it would have shown what poor material an artist can adapt to his own purposes. He is a conjurer in paint. He puts a dead twig into a hat, and then produces a dazzling flower. Indeed, the exhibition is a *bravura* display of the constructive power of oil paint. Running his brush over the canvas, Mr. Sickert knits into a fine-flowing design forms which, in the original, were often utterly unrelated. With this magician's wand I believe he could make beautiful versions even of portraits by modern Academicians. There is nothing handling cannot achieve.

Mr. Duncan Grant's exhibition at 92 New Bond Street tells the same story. How wearisome is still-life, how monotonous the landscape of Southern France, when painted with fashionable distortions and muddy colours by the imitators of Cézanne and Renoir. At the embrace of Mr. Duncan Grant's brush, the Post-Impressionist tradition flushes into life. Pots become feverish, even khaki glows, and a policeman is clad like the seraphim in sapphires. But Mr. Grant is at his happiest, I think, when painting in a lighter key of colour, and when he is most fanciful, most "literary." The worst effect of the sugary incompetence of academic painting has been to frighten serious artists from being obviously charming. But could painting be more frankly poetic, more ravishing in subject as well as in treatment, than Mr. Grant's *Portrait of V. B. in Fancy Dress*, his *Nymph and Satyr*, his *Woman in a Red Veil*, and his *Ballet Decorations*? If all the hours the writer has spent in the picture galleries of Europe have not been wasted experience, Mr. Duncan Grant is the most gifted painter in England.

Mr. Varda's works at the Claridge Galleries are delightful novelties. The bodies of his pictures are made of *gesso* modelled in low relief, with glass, beads, lace, and other materials inserted and then coloured with oil paint. This sounds horrible, but again one sees how sensitive handling can manage the most refractory materials. Mr. Varda is a Greek who inherits the old Hellenic ability to use colour on work in three dimensions, but in feeling he is closer to the early Italians. The taste of these decorative panels is perfect, and ought to find scope on a larger scale in the embellishment of a whole room. Clear your mind of prejudice, forget the rules, and the utter rightness of everything he does becomes obvious.

Mr. Lett-Haines has an exhibition at the St. George's Gallery of very curious and original watercolours. He was one of the first modern artists to desert the standard of significant form and to reintroduce allusions and symbols into his work, effecting with *surréaliste* freedom the most surprising conjunctures. I think his work is of uneven merit, but at his best he has a personal and most successful manner of handling watercolour, so that it has the lovely translucency of pictures painted on glass. In exploiting his medium he even makes very effective use of a spray. A work of art is to be judged by the effect it makes, not by the means it employs. There is no such thing as an orthodoxy of method, and every great painter has been also an innovator in his use of his material. Any means are legitimate; Mr. Eves' as well as Mr. Varda's and Mr. Lett-Haines's. It is by their fruits we know them.

RAYMOND MORTIMER.



(1) *THE PROPOSAL*. (2) *THE SHIP*. Painted by Varda. Studies in gesso modelled in low relief, with glass, beads, lace, and other materials inserted and coloured with oil paint. (3) *NYMPH AND SATYR*. Painted by Duncan Grant.

THE FILMS.

FILM INQUIRY.—I.

Resurrected films, screened at performances of the London Film Society, give to those who behold them a holy joy. If one has never seen a maternal and carefully draped angel pop from a visionary cloud in one of the sweetly ethical pre-war films, one is indeed a less instructed person. Illustrations reproduced here represent two situations of the epic order from two before-the-war British pictures. It is breathless to contemplate the technical progress of the industry. But we have reached a time when we are in danger of rest after roast pork. Our critics protect the outline of present limitations by writing stupidly, "THIS IS CINEMA." Would it not be more worthy of the critic's job to look ahead and write of something fuller that might be the cinema of tomorrow? The evolution of the cinema till now has depended on the fact that none of the early limitations were accepted. The camera stood still, but



someone said, "Why not give it legs?" Thus, the aim of the present series will be to take various cinematic elements (actors, scenery, camera angles, screen shape, etc.) and challenge their right to an old age pension. OSWELL BLAKESTON.



A Free Commentary.

By Junius.

THE twenty-four hour clock is a long-overdue rationalization. It will be amusing to watch the antics of those who are outraged by so obvious a suggestion. No doubt there will be some to whom the change will suggest sheer sacrilege, they being under the impression that the two separated periods, a twelve-hour day and a twelve-hour night, are of explicit divine ordinance.

Like the gentleman who recently wrote of the summer-time affair: "Everywhere it has brought mischief and dissension. Could it be otherwise? It has set town against country, manhood against childhood, and pleasure, sport and recreation before honest toil and rest. It is a *conspiracy against law and order, an offence against honesty and truth.*" (Italics ours—naturally.)

The staunchness of the British character and its respect for established order (to which rude foreigners give other names), added to some anti-popish prejudices held us from the ignominy of adopting the Gregorian calendar correction for well over a century and a half! Lord Newton may still have trouble with his new clock. Naturally the enlightened Underground Railways of London come forward promptly with the promise to give practical support to the reform by installing the new dials.

Apropos of the battle over horse-traffic in London I find a gem of wrong-headed advocacy in my cutting-box. "If it suits a person to drink tea instead of coffee, or if a firm prefers horses to motors in commercial undertakings, it is entirely that person's or that firm's business and no one else's." So, if a man chooses to heave waste products out of his bedroom window instead of disposing of them by the usual channels, is it no one's business but his? On the very contrary, the more complex a civilization becomes the more elaborate must, of necessity, be the adjustments and balances of private rights, and fancies against public rights and needs. It is in this controversy wholly irrelevant that horse-traffic is in fact more economical to certain classes of traders. The case against the horse as a congester of traffic (which would *a priori* seem to be absolute) may have been exaggerated; and on that, further evidence may have to be collected and weighed. But it will be something to clear out of the way the persuasion that the actual preferences or interests of private firms have anything *essentially* to do with the case. Though, no doubt, they may still drink either tea or coffee, or wear or refuse to wear the Dress Reform League's garments.

One wonders whether the lawyers' formal representation as to the lack of necessity for a change in the law in the direction of limiting the power of the husband to disinherit wife and/or children is at all due to our engaging national habit of "Narcissism." No matter that such a limitation is imposed in Continental, Scottish, and Dominion law. English husbands are, in fact,

so gentle, generous and faithful a race that safeguards for women and children are not here necessary.

This much, however, may be said: that if no such provision has hitherto been necessary, it will certainly be so now that the fact of the freedom to leave a wife unprovided for—that is, in crude detail, the power to leave one's money to one's mistress and one's wife to the care of the public assistance authorities—has been so publicly advertised.

Many men are ignorant of the existence of the law in this matter and, indeed, when the writer was protesting to a certain solicitor (his practice it is true was specialized in commercial directions, but he was still a practising and successful solicitor) against this anomaly, the answer given was: "I feel sure you are mistaken. No such fantastic a situation could be possible under our law." A brief reference to his bookshelves, however, proved him wrong.

It is all rather queer. I suppose solicitors when approached about marriage settlements don't say to their clients: "Oh! surely this can be left to the decency and loving-kindness of the English husband!" And I suppose what Miss Rathbone's Bill in effect contemplates is the equivalent of a marriage settlement for the vast majority of people who are outside the marriage-settlement classes.

If it is "Narcissism" that is here at work it is a spirit to be exorcised. It is largely "Narcissism" that has (if you follow the long train of cause and effect) brought the magnates of Cottonopolis to the pass of sitting impotently in a solemn silence of protest against the Indian boycott.

To turn to a pleasanter and more relevant subject—(No! I withdraw that, the comment has general if not specific relevance)—three bay wreaths must go to Messrs. Findlater, Mackie and Todd, who, on the occasion of their recent "Royal Appointment," asked and followed the advice of *Junius*, and, instead of going to the ordinary Lion and Unicorn dealers, commissioned Harold Stabler to carve the Royal arms in good yellow pine (to be coloured and gilded—the illustration gives the arms before colouring and, as a clue to scale, the beam is 8 ft. long). A notable gesture of enlightened patronage in these hard and dismal times.

And Mr. Percy Metcalfe has been induced to make for Ashted Potters some attractive designs for frankly moulded ware which suits the slip and the methods of that enterprising and deserving institution for ex-Service men, which the late Sir Lawrence Weaver so sedulously godfathered and directed out of zeal for a good cause.



THE ROYAL ARMS carved by HAROLD STABLER in yellow pine for Messrs. Findlater, Mackie and Todd.



The Architectural Review
Supplement
June 1931

AT THE ROYAL ACADEMY, 1821. An illustration by George and Robert Cruikshank for Pierce Egan's *Life in London*.

Decoration & Craftsmanship

OVERLEAF: AT CLOSE RANGE.

ST. PAUL'S CATHEDRAL, LONDON. Photography can be both static and dynamic. This is an example of dynamic photography in which the rhythm of the building is intensified by the use of designed double exposure. In photography there are infinite possibilities, but it may be said that the following form the basis of the art: the point of view selected; the combination through multiple exposure of two or more points of view; and the creation of form by light upon objects designed for photography.

[FRANCIS BRUGUIERE.]





1



No. 43 PRINCE'S GATE, LONDON. The residence of Mr. and Mrs. C. Pleydell-Bouverie. *Designed by David Pleydell-Bouverie.* (1) A corner of the L-shaped DRAWING-ROOM taken from about the level of somebody sitting down. The tops of the tables and of the arms of the chairs are all 1 ft. 8 in. from the ground. (2) Part of the MAIN BEDROOM is here reflected in the triple mirror of one of the birchwood wardrobes. The walls are a blue transparent glaze shaded upwards into an oyster grey ceiling. The stained birchwood furniture, the curtains and covers of a heavy rep, and the carpet in a rather darker tone, are all a warm oatmeal colour. (3) Another photograph of the MAIN BEDROOM showing the dressing-table lit from behind the pelmet board. (4) Twenty-six copper balusters, 100 ft. of soft beige rope, and a bare STONE STAIRCASE, with thick, richly-coloured rugs on the landings designed by E. McKnight Kauffer, were substituted for seventy-five cast-iron balusters of execrable design surmounted by a forbidding mahogany handrail, with treads painted cream.

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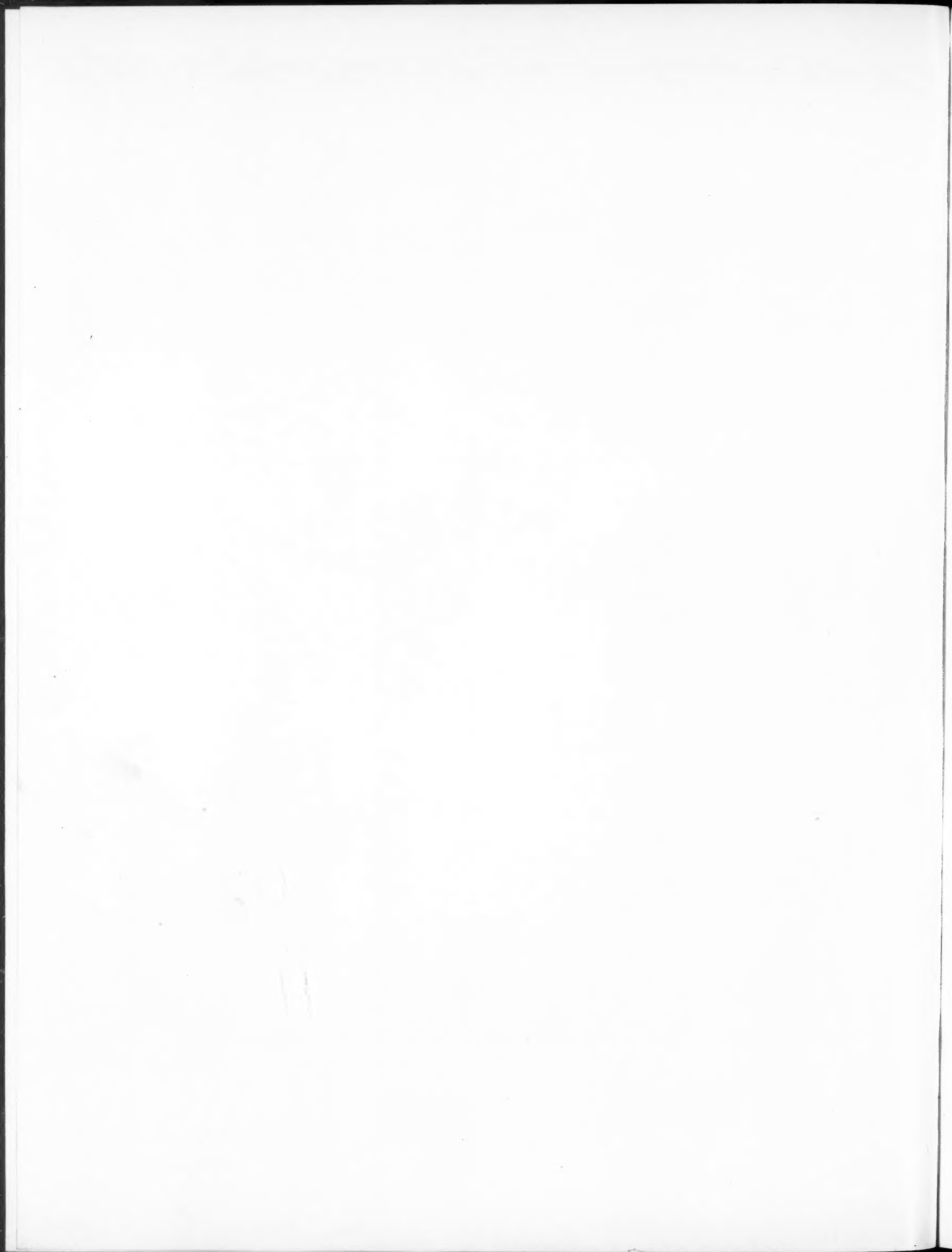


THE DRAWING-ROOM is a deep amber colour with curtains of green-shaded damask and loose covers of soft tweed rather darker than the walls. All the incident in the room is low, and the rugs, designed by E. McKnight Kauffer, are in

tones of nigger-brown, beige, and sacking, with a touch of scarlet. The furniture is veneered with English walnut. Photographs by M. O. Dell and H. L. Wainwright, the official photographers of THE ARCHITECTURAL REVIEW.

PLATE X. *June 1931.*





COLOUR IN INTERIOR DECORATION.

By John M. Holmes.

EXEMPLARY COLOUR SCHEMES.—I.

Although the conditions governing colour in a piece of pottery, textile or painting, are somewhat different from those in a colour-scheme for interior decoration, yet any colour theory should be applicable to all colour-schemes and not merely to those made according to its rules. The illustrations on this Plate and on Plate XII show various objects from the British Museum and the Victoria and Albert Museum, and it is proposed to analyse their colours according to the Theory given in the two previous articles, which should be referred to where necessary. The colours named are those shown in Diagram I.¹



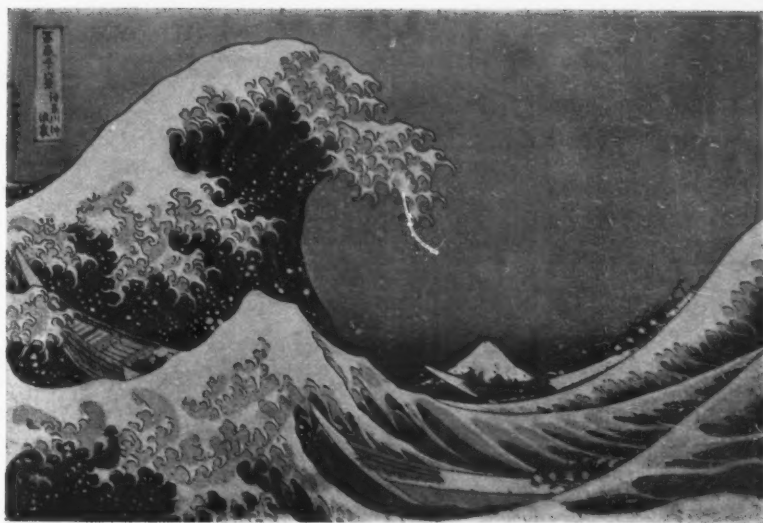
A. MONOCHROME.

A. MONOCHROME. In this example the colour arrangement is based upon the principle of monochrome and consists of *yellow-orange* with *black* and *white*. The principle is the same as that of Diagram III E². The richest colour is reserved for the small areas, and gives a sense of climax because of the more neutralized areas surrounding it. The glaze and the light and shade on the raised lines which enclose part of the pattern, make effective what is otherwise a very simply conceived colour-scheme.

B. CONTRAST. In this textile unit large areas of *crimson* are contrasted with *green*. These two colours are found opposite from one another in Diagram I. If mixed together they produce *neutral grey*. Both colours are in Primary tone relationship, i.e. the *green* is lighter in tone than the *crimson*.

¹ See Article 1, THE ARCHITECTURAL REVIEW, April, 1931.

² See Article 2, THE ARCHITECTURAL REVIEW, May, 1931.

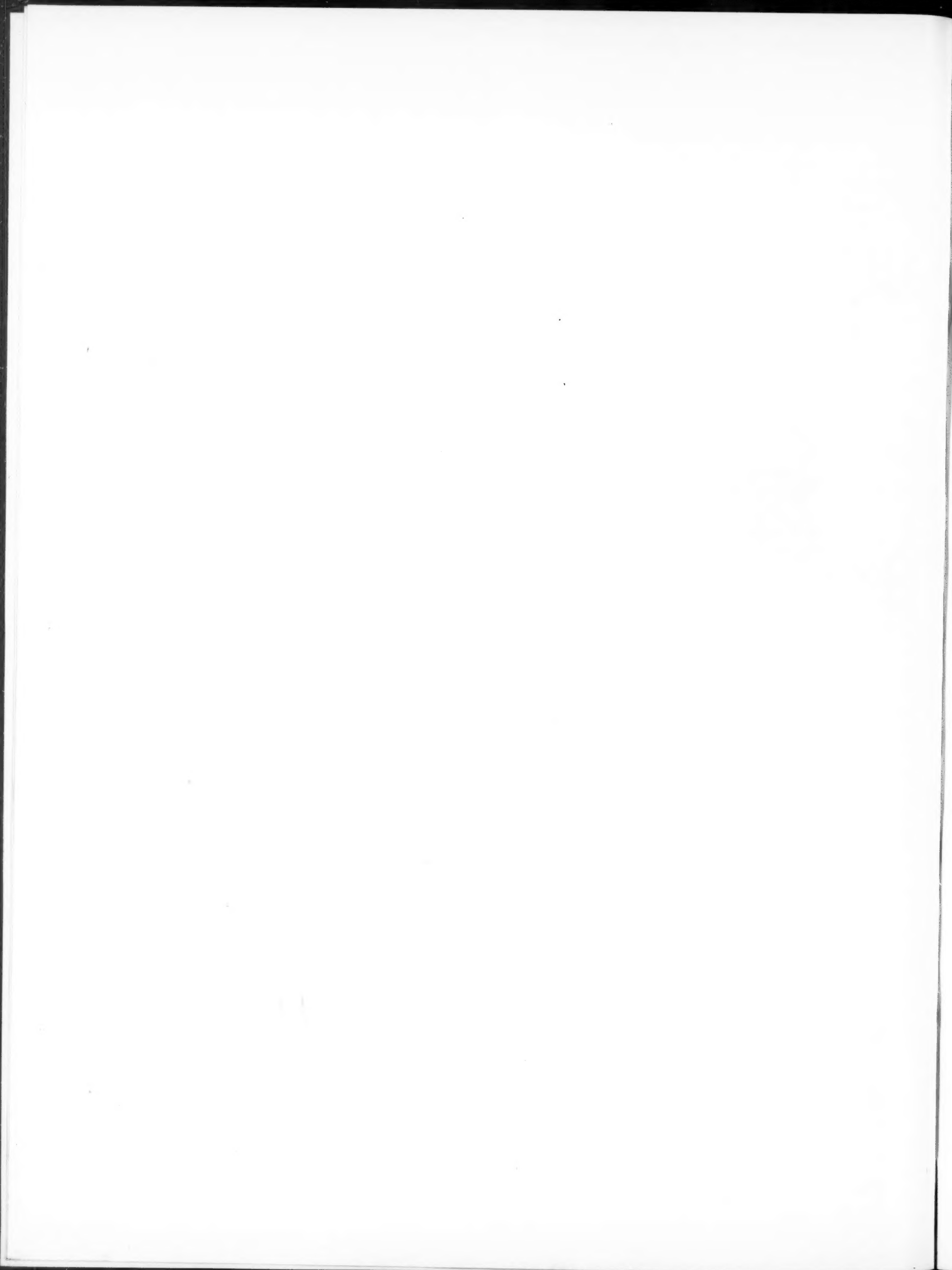


C. TWO CONTRAST COLOURS NEUTRALIZED.

C. TWO CONTRAST COLOURS NEUTRALIZED. This painting shows a colour-scheme based upon *blue-violet*, and its contrast *orange* (see Diagram I), but while the *blue-violet* is slightly neutralized with *orange*, the *orange* is much neutralized by mixture with different proportions of *blue-violet* and *white* to form the colours of the sky, etc. Similar brownish tones may be seen in Diagram I, where the results of such mixture are shown. Some *blue*, in harmony with the *blue-violet*, completes the scheme on the principle of relationship shown in Diagram J. Illustrations A and C on this page are reproduced by the courtesy of the British Museum, and B by the courtesy of the Victoria and Albert Museum.



B. CONTRAST.





D. HARMONY WITH SHARED CONTRAST.

EXEMPLARY COLOUR SCHEMES.—II.

D. HARMONY WITH SHARED CONTRAST. In this example three harmonious colours—blue-violet, blue, and blue-green—have a small area of red as their contrast. The former are adjacent on the colour circle, Diagram I¹, while red is opposite from blue. The scheme is therefore a typical example of a shared contrast as defined in Diagram J.²



E. EXTENDED HARMONY WITH SHARED CONTRAST.

E. EXTENDED HARMONY WITH SHARED CONTRAST. The principle here involved is similar to that in D, but the harmony here consists of five colours instead of three. Crimson is the contrast of green seen in the sleeves of the figure, while yellow-green and yellow, and blue-green and blue, appear on either side of green in the colour circle, Diagram I, as in various parts of this illustration. The warm-coloured clouds are painted in greys which are related to the crimson and green, from which they may be produced by mixture. The colour of the sky is a light tone of one of the colours, i.e. blue-green, which forms an interesting discord (see Diagram II)¹ with all other colours except the blue-green of the armoured figures. Such a discord prevents the scheme from being too obviously a harmony of greens, with crimson as their contrast. Similar analysis of the colour arrangement in arbitrarily chosen examples will serve to justify colour theory and may assist in the creation of good colour-schemes by the adjustment of unrelated colours. Illustration D is reproduced by the courtesy of the Victoria and Albert Museum, and E by the courtesy of The British Museum.

¹ See Article I, THE ARCHITECTURAL REVIEW, April, 1931.

² See Article II, THE ARCHITECTURAL REVIEW, May, 1931.





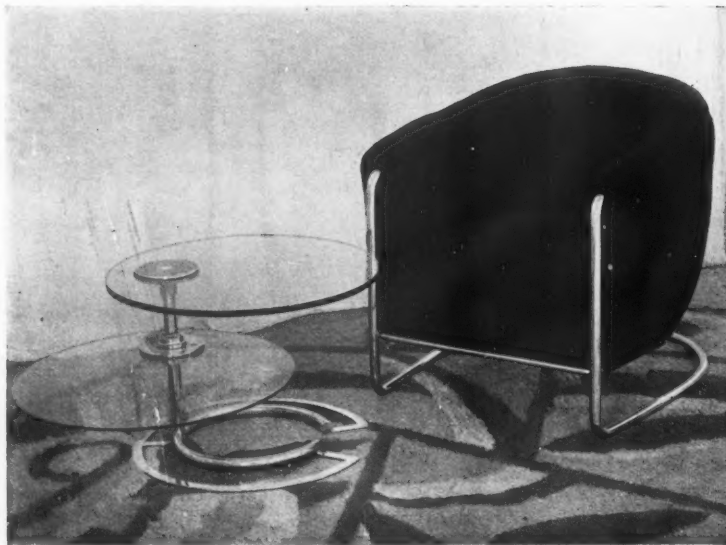
THE ARCHITECTURE OF THE GREENHOUSE :

Steel, concrete and glass. In its simplicity of purpose and construction, it exceeds the most self-consciously simple efforts of Continental

architects. Materials used in their natural way produce an architecture which immediately suggests the possibilities of great things.



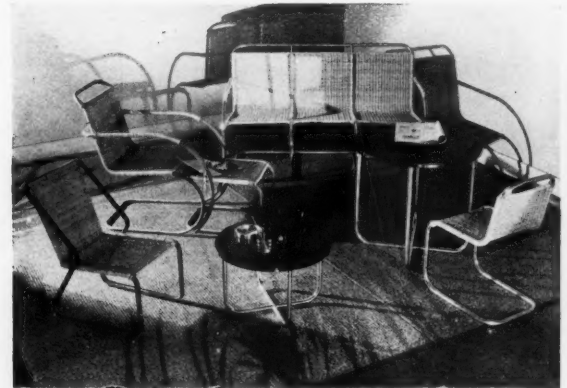
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(2) THE VENESTA STAND AT THE MANCHESTER BUILDING EXHIBITION, looking through the semi-circular ended private office of the office enclosure towards the backscreen, which isolated the stand from the adjoining one, and the long counter for the display of leaflets, samples, etc., on the left. The private office in the foreground is faced with sapele plywood throughout, and the typists' office behind is in oak plywood. The circular table in the private office (half seen) is in 1 in. copper plymax, with the edges sealed all round, fixed to a central steel support cased in a 3 in. diameter polished copper tube, with No. 2 circular flanges at the base, in 1/2 in. copper plymax. The floor is faced with 12 in. squares of birch plywood, the grain set checker-board fashion; the outer facing of the office enclosure is also in birch plywood. Designer: WELLS COATES. (3) A STAINED-STEEL TABLE with plate-glass shelves, centred between flanges and supported on a vertical steel pillar.

The top plate of glass is fixed; the lower one is centred so that it can be moved into convenient positions by the user of the easy chair. The *EASY CHAIR* has a chromium-plated steel framework. The absence of a vertical support at the back gives resiliency to the seat. Designers and Craftsmen: THE BATH CABINET MAKERS. (4) *METAL FURNITURE* designed by DONALD DESKEY for the Ypsilanti Reed Furniture Company of New York. (5) *AN ARM CHAIR* of chromium steel construction with upholstered back, seat and arm pads, suitable for use as a writing-chair or bridge-chair. The small *COFFEE-TABLE* is of chromium-plated steel, and has a glass top. Designers and Craftsmen: THE BATH CABINET MAKERS. (6) *A SET OF THREE TEA- OR COFFEE-TABLES* with chromium-plated steel framework and engraved glass tops. Designers and Craftsmen: THE BATH CABINET MAKERS. (7) The *CHAIR* in (5), as seen from the back; also a *TWO-TIER OCCASIONAL READING- OR TEA-TABLE* with lacquered wood tops and chromium-plated steel frame. The chromium-plated bent steel tube *STOOL* is fitted with a canvas seat. Designers and Craftsmen: THE BATH CABINET MAKERS.



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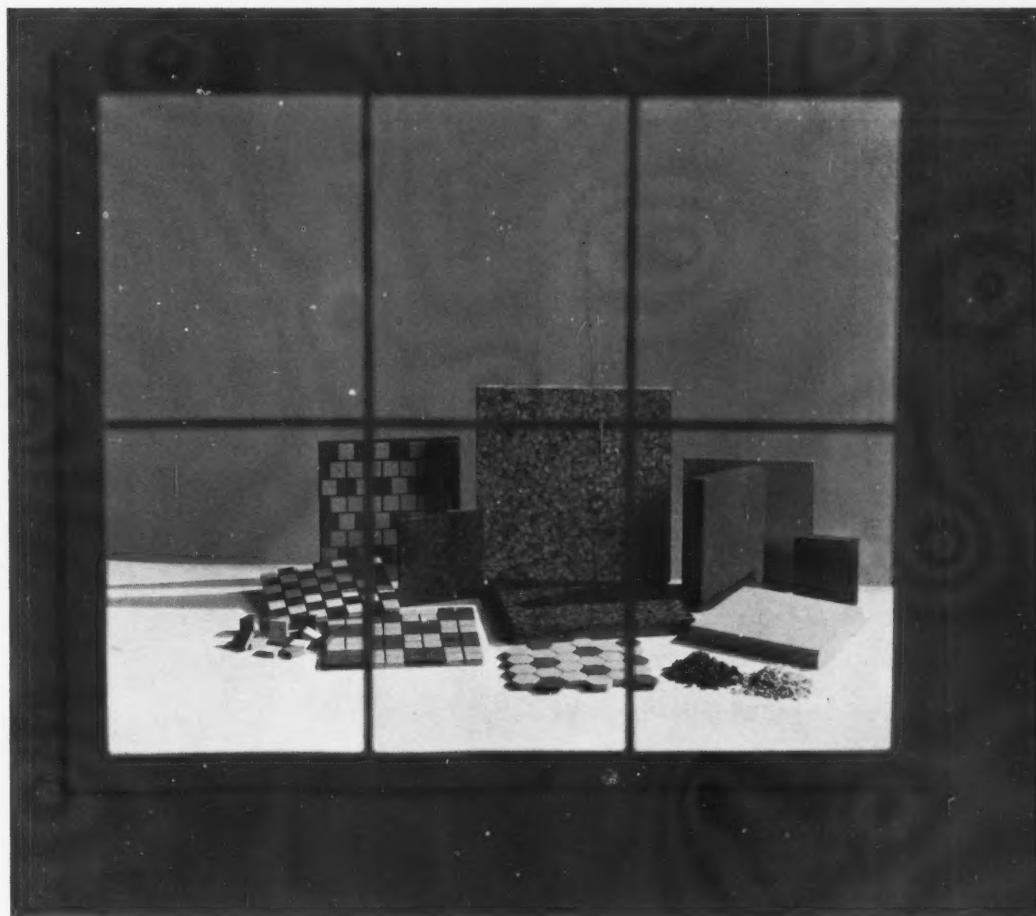
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THE ARCHITECTURAL REVIEW, June 1931.



The elimination of the slipping hazard is a point well worth the consideration of architects who are today designing stairways. Most stairways, up and down which crowds move hurriedly, are dangerous unless the stair treads have been rendered non-slip. Worn and slippery stair treads are frequently the cause of serious accidents which may result in fatal injury. "Alundum" stair and floor tile is permanently non-slip—wet or dry. It was designed for a specific purpose—to meet a definite need. "Alundum" tile is for use wherever traffic is exceptionally severe—for stairs, floors, ramps, railway stations, hospitals, schools, factories and other large buildings. It is exceptionally resistant to wear and tear whatever the volume of traffic. Write to us for illustrated literature describing the use of "Alundum" tile and "Alundum" aggregates for making stairways and walking surfaces slip-proof.

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MARBLE



From a water colour by F. Matania

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ANTHOLOGY.

Speculative Building.

NOTWITHSTANDING all that has been urged to the contrary, be assured my young Friends, that Architecture in the hands of men of Genius may be made to assume whatever Character is required of it. To attain this object, to produce this Variety it is essential that every building should be conformable to the uses it is intended for, and that it should express clearly its Destination and its Character, marked in the most decided and indisputable manner. The Cathedral and the Church, the Palace of the Sovereign, and the dignified Prelate; the Hotel of the Nobleman; the Hall of Justice; the Mansion of the Chief Magistrate; the House of the rich individual; the gay Theatre, and the gloomy Prison; nay even the Warehouse and the Shop, require a different style of Architecture in their external appearance, and the same distinctive marks must be continued in the internal arrangements as well as in the decorations. Who that looks at the interior of St. Martin's Church, and observes its sash-windows and projecting balconies at the east end, but is inclined rather to imagine himself in a private box in an Italian Theatre than in a place of Devotion.

Without Distinctness of Character, Buildings may be convenient and answer the purposes for which they were raised, but they will never be pointed out as examples for imitation, nor add to the splendour of the Possessor, improve the National Taste, or increase the National Glory.

The want of proper Character and appropriate Magnificence in the buildings of this wealthy metropolis is not confined to the exterior form and interior distribution of single structures, but is almost general.

In the outlines of our public Places, or Squares, we seldom venture beyond the rectangular shape; the Crescent, the Circus, or Polygon are seldom used. The reason is obvious; when a large tract or parcel of ground is to be applied to the purposes of building, or if a neighbourhood of houses is to be new modelled, it is usually left to the pleasure of the Builder, or person who takes the ground upon a Lease for Building. On such occasions, when by some fortunate circumstance, an Architect is consulted, he naturally feels desirous to avail himself of the opportunity, and recollecting the great Squares and Magnificent Buildings in Rome, Vienna and Paris, he endeavours to form a Design that shall do honour to the National Taste. At the same time, he will not forget economy so far as to form his Squares, and principal Streets with buildings that might vie with the Tuileries, the Louvre, and the Garde-Meuble at Paris. His Compositions will, however, display as much of the true spirit of Architecture as practicable magnificence will permit. I say practicable magnificence, for magnificent our new buildings might be, were it not, sometimes from the interested dispositions of Landowners, but more frequently from the rapacity of the Builders, to whom, unfortunately, the Designs of the Artist are often submitted, their object being to raise the largest possible rental, our buildings are limited to mere heaps of bricks, with perforations for light and the purposes of ingress and egress, without the least regard to elegance of Composition.

Thus the Character of our Architecture, and the higher feelings of Art, merge into the system of profitable speculation.

In the former Discourses the state of our Architecture was considered until the time of Lord Burlington. After his death the Principle on which Buildings had been raised was soon changed. The Master Workmen were no longer contented to follow the directions and be controlled in their charges by the Architect; they now assumed a different character under the general appellation of Builders. To give efficacy to this new Order of things the most eligible situations for building upon were selected, and the Landowners tempted with offers of much larger rents than could be obtained so long as the Land was used for Gardens, Pastures, or such purposes. This mode, so advantageous to all the parties immediately interested, gained an ascendancy rapidly, assumed a gigantic appearance, and ultimately became so fashionable, that it is now the almost universal practice.

From Lecture XI of SIR JOHN SOANE given to Architectural Students at the ROYAL ACADEMY and published with XI others in 1929 by the Sir John Soane Museum. The lectures were delivered between 1809 and 1837 at irregular intervals.

Marginalia.

Sophisticated Sarcasm.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In his commentary for May, "Junius" pictures the indignation of a craftsman on seeing work that might have been done by himself performed by unskilled hands.

No injured man wants the limb amputated by a blacksmith if a surgeon is available. But before we sympathize with the surgeon who has lost the job, or condemn the unskilled man who is doing it, we should ask what effort the surgeon has made to get the job for himself.

There is no end to complaints about the hideous buildings which rise everywhere. How much trouble is being taken by neighbouring architects to ensure that any particular building shall not offend?

What efforts are being made by the Institute to advertise Architecture, and make known the benefits to be gained by employing architects?

Before condemning the bad builder or his client, the critics should ask what has been done to teach them better ways.

Architects are responsible for this teaching; no one else is likely to do it.

A serious campaign by the Institute is wanted. If the profession can get no help from that quarter, it must help itself by supporting any society whose aims include public education in architecture.

The public cannot be reached by the technical papers, so that sarcastic comments are seldom seen by those for whom they are intended—which is probably a mercy.

The remarks on p. 186 of your number for May concerning concrete at Skegness may get a number of laughs. They are not likely to be received gratefully by the local surveyor or his council.

But perhaps your photographer hopes to incite educated ratepayers to murder Mr. Jenkins and blow up his works. The uneducated will never see what is wrong with these "novelties."

Such sarcasm as is shown by these comments on Skegness (and also by some of the D.I.A.'s cautionary guides) is a tactless weapon for getting a wrong put right. Sarcasm is far more likely to annoy than to instruct, and unless accompanied by explanations in words of one syllable it is a waste of energy.

People who should serve on local councils are not as ready to do so as they were formerly and those who do serve are not helped by sneers.

MARGINALIA.

Perhaps your readers will mention some of the better guide-books as well as the bad ones when complying with your suggestion on p. 184, and when this information has been collected, is it too much to hope that the REVIEW will make use of it by bringing to the notice of the bad towns the efforts of the more enlightened ones?

But let it be done without sarcastic comments from the armchair critics, who sometimes make more difficult the work which others are doing in trying to educate local authorities.

Yours faithfully,

H. G. C. SPENCELY

(B.Arch., A.R.I.B.A., Dipl. Civic Design).

The possibility that the sumptuous sophistication of some methods of architectural criticism that have appeared in the REVIEW might be misunderstood, or serve no useful purpose, hardly occurred to those who composed them. The answer to this interesting letter would be that if the missionary zeal of THE ARCHITECTURAL REVIEW were as naïve as Mr. Spencely desires, it might have to face the accusation of setting a high moral tone. [Ed].

The Buenos Aires Exhibition.

The old-world British Empire Exhibition at Buenos Aires is illustrated below; the architect of the Tudor British Buildings was Mr. A. L. Abbott. The Canadian Pavilion is jazz modern, and not his design.



St. James's Palace by night.

The first illustration is of a replica of St. James's Palace by night. Light plays through the stained-glass windows and a moonlight effect is created on the turrets, which are all of fibrous plaster.



Motor Pavilion at the B.E.T.E., Buenos Aires.

The Architectural Review, June 1931.

No one would think, to look at this quiet, quaint village street, that behind its fibrous-plaster half-timbered walls was a pavilion for the display of motor-cars. It is hoped that the exhibition will mean a considerable improvement in British Trade.

★ ★ ★

A New Era in Sanitary Fittings.



This is from an advertisement in THE ARCHITECTURAL REVIEW of 1897. It is called a Sitz Bath, comprising Uprising Spray and Douche and Back Wave—a tasteful as well as commodious arrangement.

★ ★ ★

Nonconformist Architecture

has, perhaps, since the middle of the last century generally been rather worse than a joke. But before 1830 Nonconformist meeting-houses and chapels were elegant, simple little buildings, in a style of architecture that was essentially English, and designed to house devout congregations as English as their surroundings. These places of worship have, for the most part, been restored out of recognition, but in many country villages and in the smaller provincial towns they still exist untouched. There is as yet no inventory of them, and when they are closed down or rebuilt the old is swept away unrecorded. The Unitarian and Free Christian Year Book publishes dates after its list of congregations, and from this one learns that there are nine seventeenth-century chapels, seventy-five eighteenth-century chapels, and fifteen Regency buildings. How many more Quaker, Congregational, Baptist, and Methodist meeting-houses there may be which are decent structures is a fact only known to the historical societies of those denominations. An effort is being made to compile an illustrated inventory of these buildings, and any reader who can tell the Editor of a few will greatly oblige him by sending his information on a postcard to 9 Queen Anne's Gate, S.W.1.



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THE walls of this bath are of brickwork set in cement mortar: they are two-and-a-half bricks thick at the bottom, reduced by two offsets, at equal stages to 9 in. thick at the top. The floor of reinforced concrete is 6 in. thick and forms a raft over the whole of the excavation, its thickness being increased under the walls to provide a foundation. For the waterproofing, entire dependence was placed upon an interior rendering of cement mortar made impervious by the addition of 'PUDLO' Brand waterproofing powder—white Portland cement and white sand being used for the last coat. In giving us permission to reproduce this photograph the architects expressed their complete satisfaction with the results.

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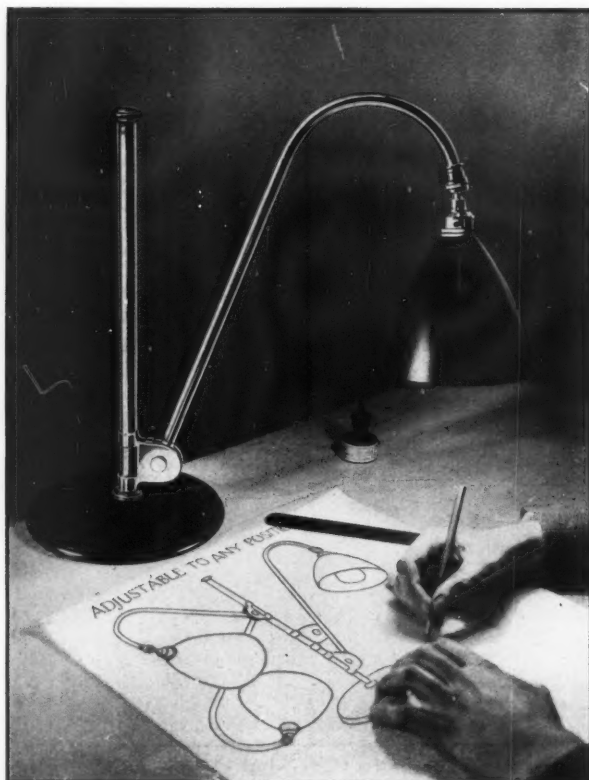
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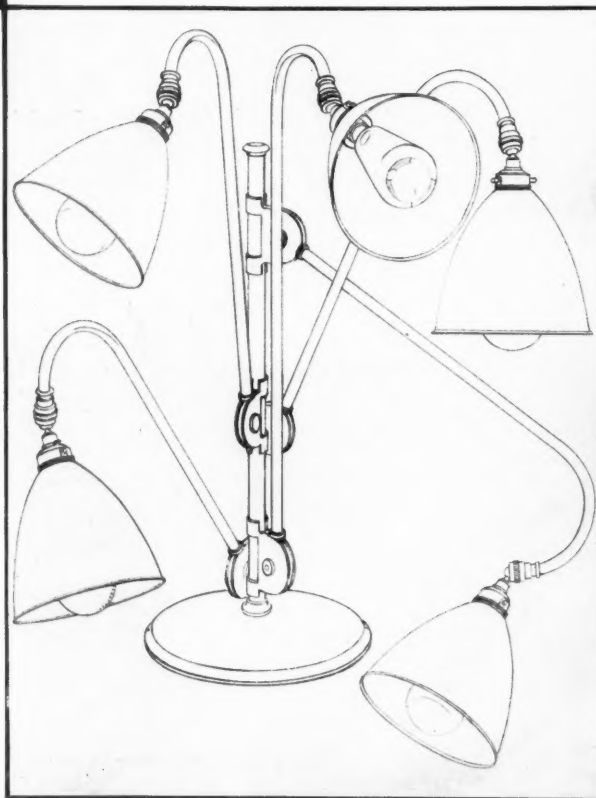
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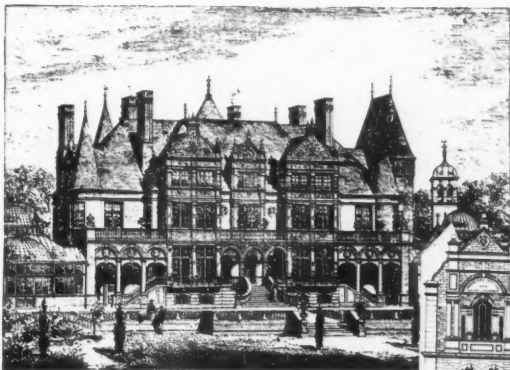
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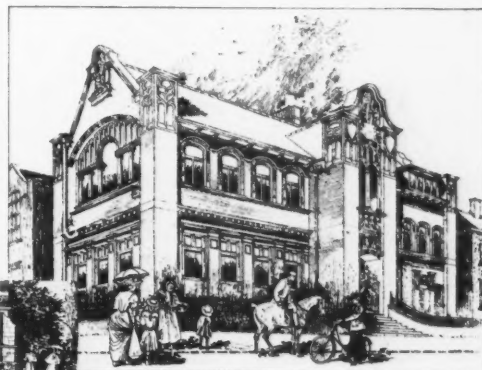


A PAGE OF PUBLIC INSTITUTIONS BUILT IN 1900.

The Orphanage,
Exeterham.



The Public Library,
Borough Road,
London.



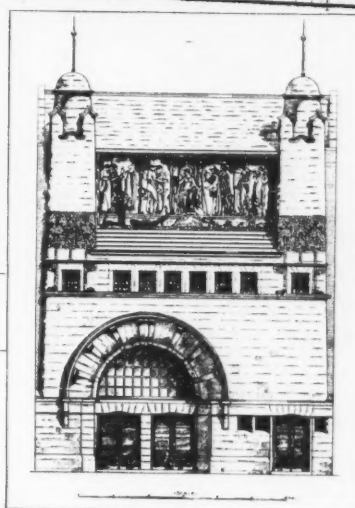
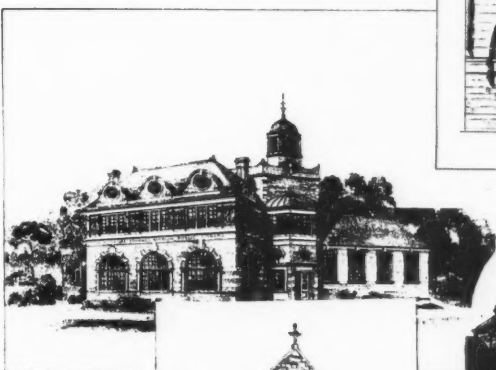
The Art Gallery,
Newlyn, Cornwall.



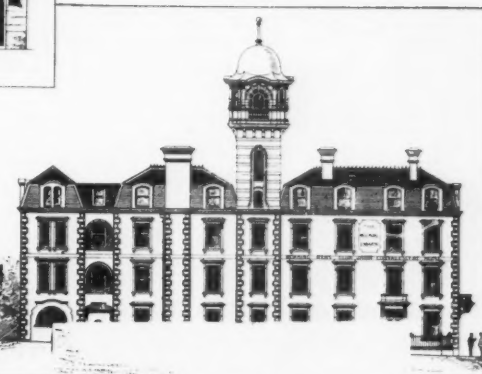
An Orphanage
design.



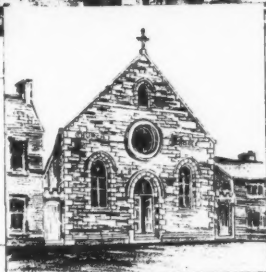
The Dulwich
Public Library.



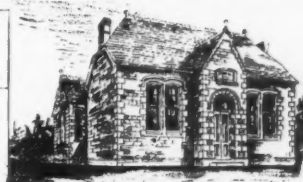
The Institute
Buildings at
Ramsgate.



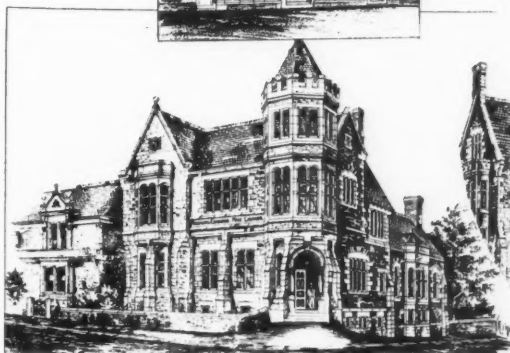
St. Day Church
Schools, Cornwall.



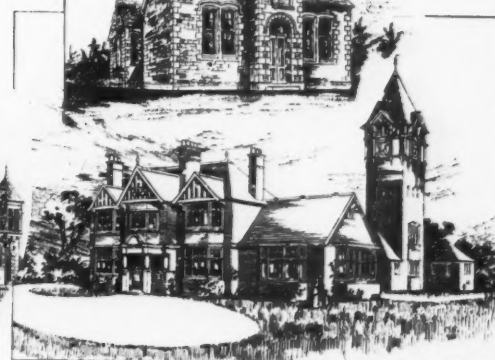
The Blackwater
Literary Institute.



St. George Church
Library, Cornwall.



An Epileptic Colony
in Buckinghamshire.



A Cornish Public Library.
The Whitechapel Art Gallery.
The Public Library, Sunhead.
Another Cornish Public Library.



CURIOSITIES OF ARCHITECTURE—VIII.



Photo by A. Pryce-Jones.

This interesting specimen is from Brazil (Rio de Janeiro). The various projections are examples of the Wonders of Nature and the Mind of Man, for depths of Mother Earth must have been plumbed and the rarest plants squeezed to obtain the materials and dyes of this many-coloured thing. The style is largely Romanesque, the ironwork is late Gothic, while the front gate is reminiscent of the Chinese.

that in a confined space, such as the interior of a dining-car on a train, superfluous decoration, besides tripping up waiters and catching the dust, is an abomination; strictly utilitarian things, if well designed, are decorative in themselves. The necessity for good design in motor vehicles is already appreciated in this country. There are more people who will criticize the lines of the chassis of a motor-car than will ever criticize a building. This awakening of popular appreciation of pure form may lead to interest in architecture. One can therefore expect that if the exhibition goes to public places it will have a deserved success.

* * *

The Expert.

"An expert is one who knows more and more about less and less." Said by Herr E. H. Rüter, of the German Embassy, in a speech at the nineteenth dinner of the Architecture Club, held in honour of Herr Guido Harbers.

* * *

Mr. C. F. A. Voysey.

Mr. C. F. A. Voysey, the architect who, above all others except C. R. Macintosh, broke away from the elaborations of the Victorian tradition and helped modern architecture, yet insists that a house should be wired for the old-fashioned bells. "An electric bell," he says, "is like the stab of an assassin. With an old-fashioned bell-pull you can express your personality, and the room from which you are expressing it is known by the tone of the bell, so that a walk to a soulless indicator is saved."

The Transport Exhibition.

On May 22 the Modern Transport Exhibition at the R.I.B.A. closed and started on a tour of the kingdom. It is an interesting collection of photographs illustrating the architecture of railways, bridges, boats, luxury coaches and buses. There are, moreover, models of some of the objects photographed. The exhibition points an obvious moral—



By courtesy of the Liverpool Daily Post.

An Aerial view of Liverpool showing New India Buildings, just completed, and New Headquarters, Martins Bank, Ltd., now under construction. Both Marble contracts by:—

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J S & S Studio

The Architectural Review, June 1931.

Trade and Craft.

At the Decorative Arts Exhibition at Monza last autumn there was exhibited some very interesting glass made by Venini. This new decorative glass has the effect of acid-worked sand-blasted glass, although the result has not been achieved by these means. It is entirely hand-blown, so that there is no stereotyped effect, nor is its design limited by the compass of moulds. Messrs. Bernard Nelson, who are the English agents, have issued a catalogue, which, if published in England, has a decidedly Italian appearance, and is excellently got up. The illustrations are actual photographs mounted on coloured papers, the whole being inserted as loose leaves into a black-and-white designed cover, which is most effective. These illustrations must be seen for any idea of the variety in design and dimension which Venini have achieved to be gained. The *Craftsman's Portfolio* in the November 1930 issue of the REVIEW, which dealt with the Monza Exhibition, included some illustrations of Venini glass. The hanging light illustrated on this page is of this new glass, with which bands on the belt may be in any chosen coloured glass.

* * *

The general contractors chosen for the new school which the Merchant Taylors' Company is building at Northwood, Middlesex, are Messrs. Holland & Hannen & Cubitts, Ltd. The model for the school is illustrated on page 201 of this issue. The architects are Messrs. W. G. Newton & Partners.

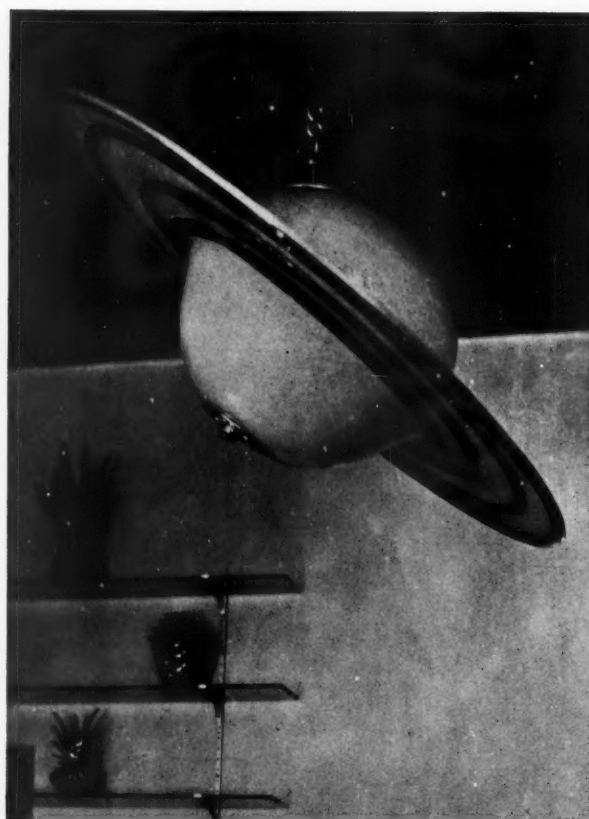
* * *

The *Salubra* papers appearing as plates in this issue have an interest beyond that of design and colour—it is the practical one of the reason for their durability. This is partly due to the quality of the paper, but more to the fact that the colours used are similar to the oils used by an artist. The papers are therefore practically fadeless and can be washed as often as necessary without being damaged in the least. There is another paper similar to *Salubra* called *Tekko* made by the same firm. It is heavier in quality and has a different surface, which, being intended to catch the light, is given either a silky finish or else is gilded or silvered. Both these papers, although perhaps more expensive than average-priced papers, are made much wider so that the extra cost is only

TRADE AND CRAFT.

apparent. The Merchant Trading Company will gladly give fuller information to anyone interested.

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*The illustration herewith is a reproduction of
a photograph taken in the Resident's Lounge.*

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GAZES



The illustration shows
New Science Block
at
HABERDASHER'S ASKES' SCHOOL,
WESTBERE ROAD,
HAMPSTEAD.

The building is entirely separate from the school itself, and the exterior has been designed with multi-coloured bricks in panels, with red dressings and red arches relieved round the doorway and windows with artificial stone.

The interior is divided up with benches, sinks (gas and water being laid on), special fume cupboards and also the rooms are adequately ventilated.

The floors are constructed in reinforced concrete and sinkings are left to take the white glazed channel, etc., from the sinks.

The roof is composed of small multi-coloured slates with a copper cupola to relieve same.

Architect:
NOEL D. SHEFFIELD, ESQ.,
F.R.I.B.A.

Gazes are repeatedly privileged to contract for the entire erecting and equipping of some of the most important Public Buildings, Schools and Hospitals in the Kingdom, since their long standing reputation and immense organisation both inspire and ensure an absolute confidence in timely and satisfying achievement. Among recent Gaze contracts is that for 43 Princes Gate, S.W.1, Architect, David Pleydell-Bouverie, which is illustrated on plates IX and X.

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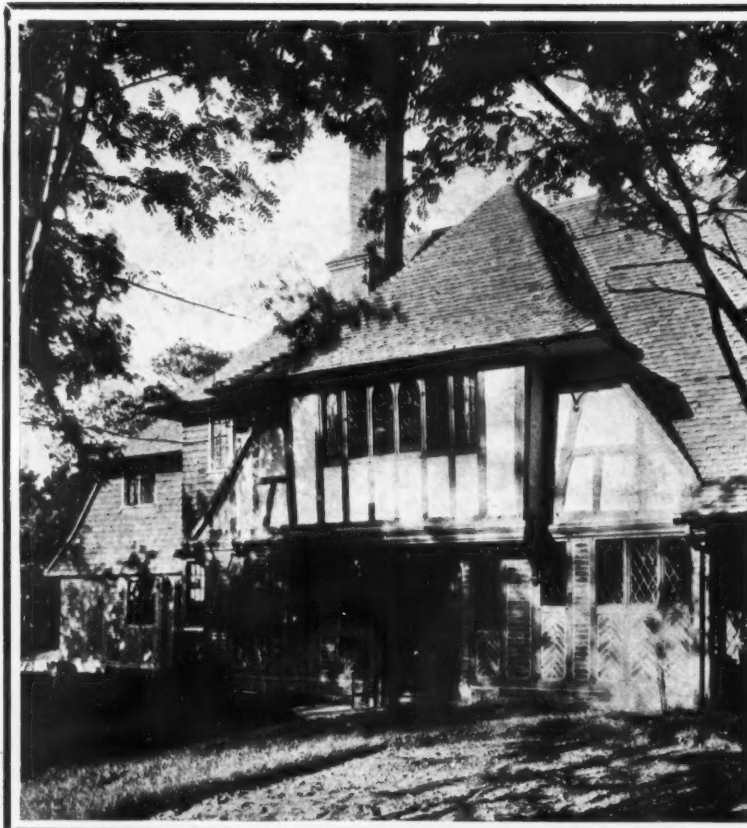


Messrs. James Walker, Ltd., are architectural decorators whose work is many-sided and includes fibrous plaster decorations, stone carving of all descriptions, and wood carving both to architects' designs and copies of old designs. It is impossible to illustrate all these types of decorative work, but the illustration on this page shows carved figures in oak—which are life size—to the reredos of St. Mark's Church, Bromley, of which Mr. C. H. Biddulph-Pinchard, F.R.I.B.A., is the architect. The illustration is taken from a booklet composed of photographs of work carried out by the firm, which will be sent to anyone interested.

Messrs. Waygood-Otis, whose lifts have been installed at the Dorchester Hotel, have issued a booklet to mark the occasion.

It is written mainly in praise of the Dorchester Hotel, but is illustrated by photographs of the passenger and service lifts and the driving machines, and some details of the work done by the twenty-four lifts is added. The firm looks on the installation of these lifts as one of their most successful endeavours.

The general contractors for the Dorchester Hotel were Sir Robert McAlpine and Sons, who were also responsible for the demolition, reinforced concrete, excavation, foundations and reinforced concrete dampcourses. Among the artists, craftsmen, and sub-contractors were the following:—Fenning & Co., Diespeker & Co., Art Pavements Co., Ltd., and Marble Mosaic (concrete facing); London Brick Co. and Woodward (bricks); Frazzi Tiles, J. A. King & Co. (partitions); Vigers Bros. and Wylie Lochhead & Co. (woodblock flooring); London Plenum Heating Co. (central heating); Carron (stoves); H. A. Booth and Son (gas fitting); D. Paxman (boilers); T. C. Clarke (electric heating); Carrier Engineering Co. (ventilation); H. A. Booth, Ltd. (plumbing); Nicholls & Clarke, Froy, Shanks & Co. and Desiter, Ltd. (sanitary fittings); Carter and Hynsley (door furniture); Hopes (casements and window furniture); Bestwell Gate Co. and Dennison, Kett & Co. (folding gates); Elliott & Son and Wylie Lochhead & Co. (fireproof doors); Archibald Dawnay, Light Steelwork (1925) Ltd. (iron staircases); Samuel Elliott and Son (revolving doors); H. Arnault (sunblinds); Adams Bros. Ltd., Plaster Decoration Co. Ltd. and Geo. Rome & Co. (plaster decorations); Birmingham Guild (metalwork); S. Elliott & Sons, Matthew Pollock, Heaton Tabb, Fredk. Tibbenham Ltd., The Central Joinery Co., A. E. Lindsay & Sons Ltd., and Wylie Lochhead & Co. (joinery); Whitehead & Co. (marble);



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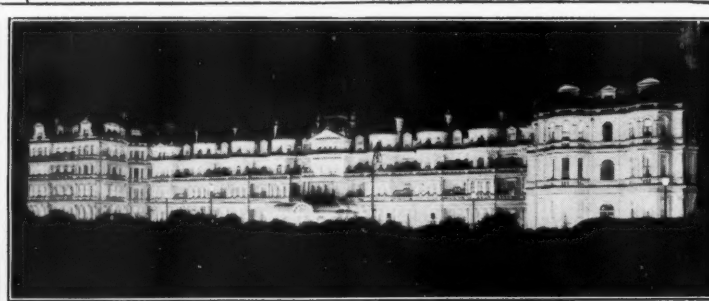
Co. (pneumatic tubes); Hoova, Ltd. (vacuum cleaners); Everett, Edgcombe & Co., Ltd. (electric clocks); G. & A. Harvey, Ltd. (lockers); H. A. Booth, Ltd. (hydrants); The Hoffman Sprinkler Co., Ltd. (sprinklers); Carrier Engineering Co., Ltd., and Shanks & Co., Ltd. (Turkish bath equipment).

The Portcullis Gate, which Messrs. Haskins have patented, is a protective appliance which is intended to take the place of the jeweller's grille, or the ordinary shop shutter. It closes up under a fascia or lintel, or may be made to disappear into a floor. Some of the many advantages over the grille and shutter are that it can be used on a bend or curve, that while protecting as surely as a shop shutter it allows the goods in the window to be seen, that there is no limit to its size, and that it can be made in a variety of metals and to the customer's own design. The gate may be operated either by hand or by electrical control.

The general contractors for the decorations at 43 Princes Gate, S.W.1, were W. H. Gaze and Sons, who were also responsible for the electric wiring, plumbing, and plaster. Among the artists, craftsmen, and general contractors were the following: E. S. Preston and Sons (decorative painting); Wilton Royal Carpet Factory (carpets); Crossley and Brown (furniture); Gillham and Sons (electric light fixtures); Thomas Elsley (grates, door furniture, and metalwork); Goodsworth, Ltd. (upholstery and textiles); and E. Bingham (stone mantels). The rugs were designed by E. McKnight Kauffer.

The general contractors for the re-conditioning of The Well House, Northiam, Sussex, were G. H. Colegate and Son, who were also responsible for the demolition, excavation, foundations, dampcourses, door furniture and plaster. Among the artists, craftsmen and sub-contractors were the following:—L. Beeching (reed thatching); W. N. Froy and Sons, Ltd. (leaded lights and casements); Hope's Heating & Lighting, Ltd. (central heating and boilers); R. H. Pattenden (electric wiring and electric light fixtures); G. Welfare and Son (plumbing); John Bolding and Sons, Ltd. (sanitary fittings); H. Saint (joinery); Thornton Smith (stonework).

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MONDAY, JUNE 1—

Mesopotamia—I: Sumer (Ur) to 2000 B.C.	12 noon.	BRITISH MUSEUM
Egypt—I: Life and Arts before 3000 B.C.	12 noon.	"
Egypt—I: Life and Arts before 3000 B.C.	3 p.m.	"
Mesopotamia—I: Sumer (Ur) to 2000 B.C.	3 p.m.	"
Early Costumes	12 noon.	V. AND A. MUSEUM
Rug Weaving and Knotting.	12 noon.	"
Costumes Seventeenth Century.	3 p.m.	"
Period Furniture: Oak	3 p.m.	"
Exhibition of Lettering During month.	10-6	"
	Thursdays, Saturdays, 10-10	"
From Holbein to Romney	11 a.m.	NATIONAL GALLERY
Turner and Landscape	11 a.m.	TATE GALLERY
Some Eighteenth-century Poets	12 noon.	"
Rembrandt	3 p.m.	NATIONAL PORTRAIT GALLERY
Exhibition of Paintings by Florence Engelbach	10-6	WALLACE COLLECTION
Until June 13.	Sat. 10-1	BRITON PLACE, W.1
Exhibition of Etchings by English Engravers.	10-6	"
Until June 13.	Sat. 10-1	"
Exhibition of Twentieth-century English Abstract Paintings. Until 6th.	10-6	TOOTH GALLERIES, 155 NEW BOND STREET, W.1
Lecture "Museum Planning" by Eric Maclagan, C.B.E.	4 p.m.	R.I.B.A., 9 CONDUIT STREET, W.1

TUESDAY, JUNE 2—

Mesopotamia—II: Records, 2000-800 B.C.	12 noon.	BRITISH MUSEUM
Egypt—II: Monuments, 3000-1600 B.C.	12 noon.	"
Egypt—II: Monuments, 3000-1600 B.C.	3 p.m.	"
Egypt—III: Life and Arts, 300-1600 B.C.	3 p.m.	"
Costumes, Eighteenth Century.	12 noon.	V. AND A. MUSEUM
Costumes, Nineteenth Century.	3 p.m.	"
Masaccio and the Quattrocento.	12 noon.	NATIONAL GALLERY
Van Eyck and the Fifteenth Century.	1 p.m.	"
General Visit	11 a.m.	TATE GALLERY
Establishment of the Hanoverians.	12 noon.	"
History of the Collection	3 p.m.	NATIONAL PORTRAIT GALLERY
		WALLACE COLLECTION

WEDNESDAY, JUNE 3—

A Selected Subject	12 noon.	BRITISH MUSEUM
Early Greece (Crete and Mycenae).	12 noon.	"
Early Age of Italy (Etruscans, etc.).	3 p.m.	"
Mesopotamia—II: Records, 2000-800 B.C.	3 p.m.	"
Stained Glass	12 noon.	V. AND A. MUSEUM
General Tour	3 p.m.	"
Indian Section: Buddhist Art.	3 p.m.	"
Northern Portraits	11 a.m.	NATIONAL GALLERY
Blake; Watts	12 noon.	"
The "Romance" Writers	11 a.m.	TATE GALLERY
	12 noon.	"
Exhibition of Modern French Paintings: Matisse, Braque, Derain, Sisley, etc.	10-6	NATIONAL PORTRAIT GALLERY
	Sat. 10-1	TOOTH GALLERIES, 155 NEW BOND STREET, W.1

THURSDAY, JUNE 4—

Origins of Architecture—I: Greek.	12 noon.	BRITISH MUSEUM
Early Age of Italy (Etruscans, etc.).	12 noon.	"
Early Britain—I (Old Stone Age).	3 p.m.	"
Life and Arts of the Dark Ages—I: Asia.	3 p.m.	"
Vestments—I	12 noon.	V. AND A. MUSEUM
Vestments—II	3 p.m.	"
Italian Renaissance Furniture.	7 p.m.	"
Chinese Porcelain	7 p.m.	"
Mantegna, Picanello and the North Italian Schools.	11 a.m.	NATIONAL GALLERY
Mantegna, Picanello and the North Italian Schools.	12 noon.	"
French Painting	11 a.m.	TATE GALLERY
The "Pretenders"	12 noon.	"
Rubens	3 p.m.	NATIONAL PORTRAIT GALLERY
	3 p.m.	WALLACE COLLECTION

FRIDAY, JUNE 5—

Early Greece (Crete and Mycenae).	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us—I: MSS.	12 noon.	"
Greek and Roman Life—I	3 p.m.	"
Greek Sculpture—I (before 450 B.C.).	3 p.m.	"
Carpets	12 noon.	V. AND A. MUSEUM
Evolution of the Chair	12 noon.	"
Chinese Paintings	3 p.m.	"
From Wilson to Constable	11 a.m.	NATIONAL GALLERY
	12 noon.	"

FRIDAY, JUNE 5—continued.

English Portraiture	11 a.m.	TATE GALLERY
Sir Robert Walpole	12 noon.	"
	3 p.m.	NATIONAL PORTRAIT GALLERY
Titian, Van Dyck and Gainsborough.	3 p.m.	WALLACE COLLECTION

SATURDAY, JUNE 6—

Early Britain—II (Late Stone Age).	12 noon.	BRITISH MUSEUM
Early Christian Period	12 noon.	"
A Sectional Tour	3 p.m.	"
The Story of Man: Ur to Rome.	3 p.m.	"
Tapestries—I	12 noon.	V. AND A. MUSEUM
Lace	3 p.m.	"
Indian Section: Sculpture	3 p.m.	"
French Renaissance Furniture.	7 p.m.	"
Watercolours	7 p.m.	"
General Survey	11 a.m.	NATIONAL GALLERY
Gothic and Early Renaissance.	2 p.m.	"
Gothic and Early Renaissance.	3 p.m.	"
Pre-Raphaelites	11 a.m.	TATE GALLERY
Genre Pictures	12 noon.	"
	12 noon.	WALLACE COLLECTION

MONDAY, JUNE 8—

Egypt—III: Life and Arts, 3000-1600 B.C.	12 noon.	BRITISH MUSEUM
Mesopotamia—III (a) Assyrian Monuments, 1100-800 B.C.	12 noon.	"
Greek Sculpture—(before 450 B.C.).	3 p.m.	"
Egypt—IV: Monuments, 1600-1100 B.C.	3 p.m.	"
Bayeux Tapestry—I	12 noon.	V. AND A. MUSEUM
Miniatures	12 noon.	"
Bayeux Tapestry—II	3 p.m.	"
Period Furniture—Walnut	3 p.m.	"
Some German and Spanish Painters.	11 a.m.	NATIONAL GALLERY
Some German and Spanish Painters.	12 noon.	"
French Painting	11 a.m.	TATE GALLERY
Horace Walpole	12 noon.	"
	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—I	3 p.m.	WALLACE COLLECTION

TUESDAY, JUNE 9—

Early Britain—III (Bronze Age).	12 noon.	BRITISH MUSEUM
Life and Arts of the Dark Ages—II: Africa.	12 noon.	"
Greek Sculpture—II (Elgin Marbles).	3 p.m.	"
Mesopotamia—III (b) Assyrian Monuments.	3 p.m.	"

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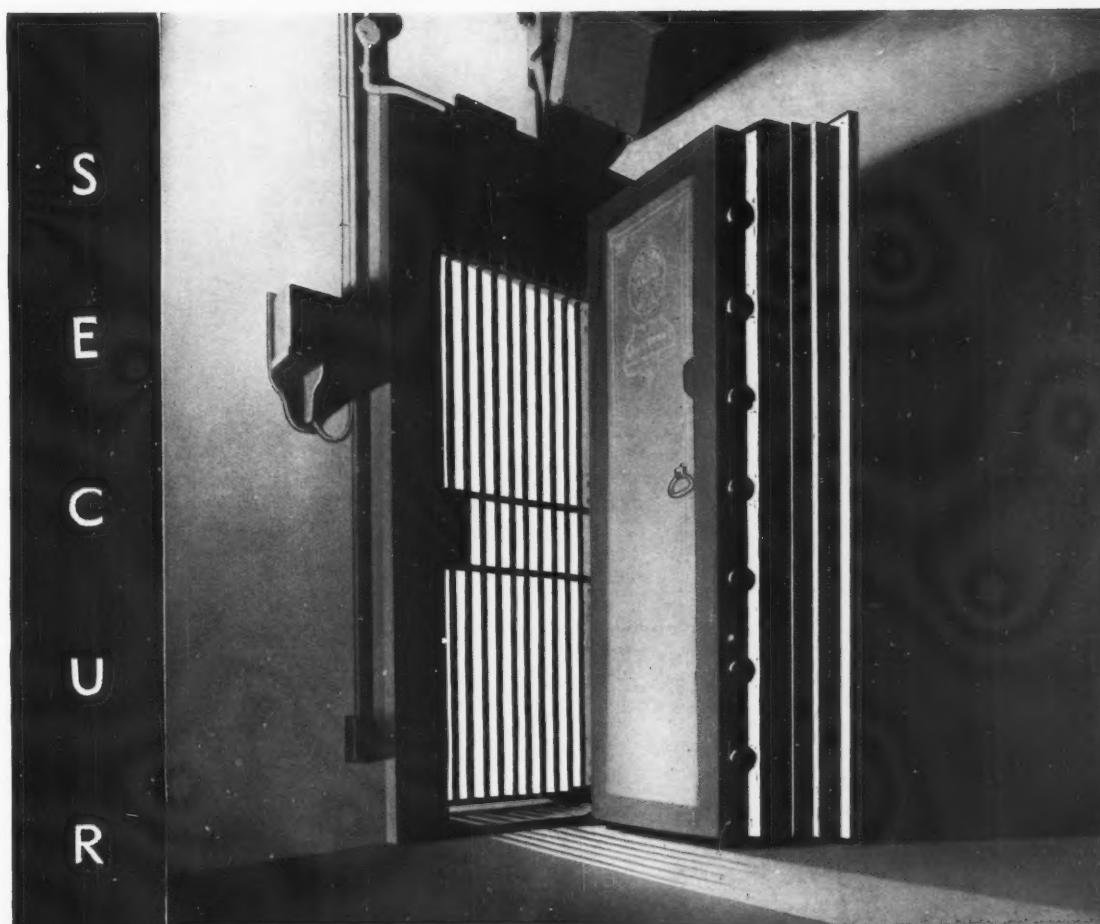
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TUESDAY, JUNE 9—continued.		FRIDAY, JUNE 12—continued.		TUESDAY, JUNE 16—continued.	
General Tour	12 noon.	Northern Primitives	11 a.m.	French Painting—VI	3 p.m.
Architecture (I)	3 p.m.	Turner and Landscape	12 noon.	Exhibition of Worcester	10-6
Sixteenth Century in Italy	11 a.m.	Pitt and the Pelhams	12 noon.	Royal Porcelain. Until Sat. 10-1	the 27th.
Sixteenth Century in the	12 noon.	French Painting—IV	3 p.m.	WEDNESDAY, JUNE 17—	
North	11 a.m.	The Romans in Britain—II: Life and Arts.	12 noon.	A Selected Subject	12 noon.
General Visit	12 noon.	Early Britain—III (Bronze Age).	12 noon.	Early Britain—IV (Iron Age).	12 noon.
Wesley and the Revivalists	3 p.m.	The Story of Man: Ur to Rome.	3 p.m.	Anglo-Saxon Period—I	3 p.m.
French Painting—II	3 p.m.	A Sectional Tour	3 p.m.	A Selected Subject	3 p.m.
WEDNESDAY, JUNE 10—		Rodin	12 noon.	Ironwork	12 noon.
Mesopotamia—III (a) Assyrian Monuments, 1100-800 B.C.	12 noon.	Della Robbia	3 p.m.	Ivories	3 p.m.
Early Britain—I (Old Stone Age).	12 noon.	Indian Section: Pottery	3 p.m.	Indian Section: Rugs and Weaving.	3 p.m.
Early Britain—IV (Iron Age).	3 p.m.	Quattrocento Naturalism	11 a.m.	Flemish and Dutch Portraits.	11 a.m.
A Selected Subject	3 p.m.	Reynolds; Gainsborough	11 a.m.	Flemish and Dutch Portraits.	12 noon.
Limoges Enamels	12 noon.	Landscapes	12 noon.	General Visit	11 a.m.
Architecture—II	3 p.m.	MONDAY, JUNE 15—		Hume; Gibbon; Burke	12 noon.
Indian Section: Woodwork	3 p.m.	Mesopotamia—IV: Records, 800-500 B.C.	12 noon.	Architects' Conference, June 17-20	
Southern Portraits	11 a.m.	Egypt—V: Life and Arts, 1600-30 B.C.	12 noon.	Exhibition of Architects' Working Drawings	10-8 Sat. 10-5
Pre-Raphaelites	11 a.m.	Egypt—IV: Monuments, 1600-1100 B.C.	3 p.m.	THURSDAY, JUNE 18—	
The Bluestockings	3 p.m.	Greek Sculpture—II (b) (Elgin Marbles).	3 p.m.	Origins of Architecture—II: Roman, etc.	12 noon.
THURSDAY, JUNE 11—		General Tour	12 noon.	The Romans in Britain—I: Conquest	12 noon.
Greek Vases—I	12 noon.	Medieval Ivories	12 noon.	Egypt—VI: Monuments, 1100-30 B.C.	3 p.m.
Greek and Roman Life—I	12 noon.	Oriental Pottery	3 p.m.	Greek Sculpture—III (Mausoleum, etc.).	3 p.m.
The Romans in Britain—I: Conquest	3 p.m.	Period Furniture: Walnut Survey of French Painting	11 a.m.	Chinese Porcelain—I	12 noon.
Early Britain—II (Late Stone Age).	3 p.m.	Hogarth; Madox Brown	11 a.m.	Chinese Porcelain—II	3 p.m.
Early Renaissance Sculpture.	12 noon.	Dr. Johnson	3 p.m.	English Seventeenth-century Furniture.	7 p.m.
Donatello	3 p.m.	French Painting—V	3 p.m.	English Landscape Painting.	7 p.m.
French Eighteenth-century Furniture.	7 p.m.	TUESDAY, JUNE 16—		Antonello and the Early Venetians.	11 a.m.
Persian Pottery	7 p.m.	Greek Vases—II	12 noon.	Antonello and the Early Venetians.	12 noon.
Raphael and the Umbrian School.	12 noon.	Greek and Roman Life—II	12 noon.	Rossetti; Watts	11 a.m.
Raphael and the Umbrian School.	12 noon.	Egypt—V: Life and Arts, 1600-30 B.C.	3 p.m.	Pitt and the Seven Years' War.	12 noon.
Blake; Rossetti	11 a.m.	Mesopotamia—III (c) Assyrian Monuments, 700-600 B.C.	3 p.m.	English Portraits	3 p.m.
George II and His Wars	3 p.m.	Malolca	12 noon.	FRIDAY, JUNE 19—	
French Painting—III	3 p.m.	English Pottery	3 p.m.	Egypt—VII: Burial Customs.	12 noon.
FRIDAY, JUNE 12—		Seventeenth Century and Italian Baroque.	11 a.m.	How the Bible Came to Us—II: Print.	12 noon.
Green and Roman Life—II	12 noon.	Old English Watercolours	11 a.m.	Between the Old Testament and the New.	3 p.m.
Illuminated Manuscripts	12 noon.	Explorers and Pirates	3 p.m.	The Romans in Britain—II: Life and Arts.	3 p.m.
Mesopotamia—III (a) Assyrian Monuments, 800-600 B.C.	3 p.m.	WALLACE COLLECTION		Chinese Porcelain—III	12 noon.
Greek Sculpture—II (a) (Elgin Marbles).	3 p.m.	BRITISH MUSEUM		V. AND A. MUSEUM	
Michael Angelo	12 noon.	TATE GALLERY		NATIONAL GALLERY	
Evolution of the Panel	12 noon.	NATIONAL PORTRAIT GALLERY		BEAUX ARTS GALLERY, BRUTON PLACE, W.1	
Japanese Paintings	3 p.m.	WALLACE COLLECTION		BRITISH MUSEUM	



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FRIDAY, JUNE 19—continued.

Evolution of the Fireplace	12 noon.	V. AND A. MUSEUM
Japanese Prints	3 p.m.	"
Evolution of English Portrait-painting	11 a.m.	NATIONAL GALLERY
Evolution of English Portrait-painting	12 noon.	"
French Painting	11 a.m.	TATE GALLERY
"	12 noon.	"
Clive and India	3 p.m.	NATIONAL " PORTRAIT GALLERY
Dutch Landscape	3 p.m.	WALLACE COLLECTION

SATURDAY, JUNE 20—

Historical and Literary MSS.	12 noon.	BRITISH MUSEUM
Origins of Writing and Materials	12 noon.	"
A Sectional Tour	3 p.m.	"
The Story of Man: Ur to Rome.	3 p.m.	"
Continental Porcelain	12 noon.	V. AND A. MUSEUM
French Porcelain	3 p.m.	"
Indian Section: Persian Influence	3 p.m.	"
English Eighteenth-century Furniture	7 p.m.	"
English Porcelain	7 p.m.	"
High Renaissance	2 p.m.	NATIONAL GALLERY
General Visit	3 p.m.	TATE GALLERY
Portraits	11 a.m.	"
"	12 noon.	WALLACE COLLECTION

MONDAY, JUNE 22—

How the Bible Came Down to Us—I: MSS.	12 noon.	BRITISH MUSEUM
Hittite and Hebrew Collections	12 noon.	"
The Early Christian Period—I.	3 p.m.	"
Egypt—VI: Monuments, 1100-30 B.C.	3 p.m.	"
English Porcelain—I	12 noon.	V. AND A. MUSEUM
Coptic Tapestries	12 noon.	"
English Porcelain—II	3 p.m.	"
French Woodwork	3 p.m.	"
Southern Primitives	11 a.m.	NATIONAL GALLERY
"	12 noon.	"
Blake; Watts	11 a.m.	TATE GALLERY
"	12 noon.	"
The Earlier Novelists	3 p.m.	NATIONAL " PORTRAIT GALLERY
Armour and Costume	3 p.m.	WALLACE COLLECTION

TUESDAY, JUNE 23—

Early Christian Period—II	12 noon.	BRITISH MUSEUM
Anglo-Saxon Period—I	12 noon.	"
Greek Sculpture	3 p.m.	"
Mesopotamia—IV: Records, 800-500 B.C.	3 p.m.	"
Ivories	12 noon.	V. AND A. MUSEUM
Jade	3 p.m.	"
The Rise of Landscape Painting—I	12 noon.	NATIONAL GALLERY
The Rise of Landscape Painting—II	1 p.m.	"

TUESDAY, JUNE 23—continued.

General Visit	11 a.m.	TATE GALLERY
"	12 noon.	"
Some Naval Figures of the Eighteenth Century.	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Furniture—I	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JUNE 24—

Anglo-Saxon Period—II	12 noon.	BRITISH MUSEUM
Life and Arts: Dark Ages—II.	12 noon.	"
Greek Sculpture—IV (Ephesus, etc.).	3 p.m.	"
Life and Arts: Dark Ages—IV.	3 p.m.	"
Celtic Ornament	12 noon.	V. AND A. MUSEUM
Musical Instruments	3 p.m.	"
Dutch Genre and Interiors	11 a.m.	NATIONAL GALLERY
Pre-Raphaelites	12 noon.	TATE GALLERY
"	11 a.m.	"
The Romantic Revival—I	3 p.m.	NATIONAL " PORTRAIT GALLERY

THURSDAY, JUNE 25—

How the Bible Came Down to Us—II: Print.	12 noon.	BRITISH MUSEUM
Egypt—VII: Burial Customs.	12 noon.	"
Life and Arts of the Middle Ages.	3 p.m.	"
Greek Sculpture—IV (Ephesus, etc.).	3 p.m.	"
Ironwork	12 noon.	V. AND A. MUSEUM
Ecclesiastical Metalwork	3 p.m.	"
European Arms and Armour.	7 p.m.	"
Jade	7 p.m.	"
Giorgione and the Later Venetians.	11 a.m.	NATIONAL GALLERY
Giorgione and the Later Venetians.	12 noon.	"
Hogarth: General Visit	11 a.m.	TATE GALLERY
"	12 noon.	"
The American War	3 p.m.	NATIONAL " PORTRAIT GALLERY
Rubens, Poussin, and Velasquez.	3 p.m.	WALLACE COLLECTION

FRIDAY, JUNE 26—

Illuminated MSS.	12 noon.	BRITISH MUSEUM
Historical and Literary MSS.	12 noon.	"
Origins of Writing and Materials	3 p.m.	"
Anglo-Saxon Period II—	3 p.m.	V. AND A. MUSEUM
Continental Plate	12 noon.	"
Panelled Rooms	12 noon.	"
Persian Textiles	3 p.m.	"
Development of English Landscape Painting.	11 a.m.	NATIONAL GALLERY
Development of English Landscape Painting.	12 noon.	"
Pre-Raphaelites	11 a.m.	TATE GALLERY
"	12 noon.	"
Charles James Fox	3 p.m.	NATIONAL " PORTRAIT GALLERY
Miniatures	3 p.m.	WALLACE COLLECTION

SATURDAY, JUNE 27—

The Romans and their Art	12 noon.	BRITISH MUSEUM
Life and Arts of the Middle Ages.	12 noon.	"
The Story of Man: Ur to Rome.	3 p.m.	"
A Sectional Tour	3 p.m.	"
Oriental Arms and Armour	7 p.m.	V. AND A. MUSEUM
Tapestries	7 p.m.	"
English Plate—I	12 noon.	"
English Plate—II	3 p.m.	"
Indian Section: General Tour.	3 p.m.	"
Italian Mannerists, Baroque, and Rococo.	11 a.m.	NATIONAL GALLERY
Italian Mannerists, Baroque, and Rococo.	12 noon.	"
French Painting	11 a.m.	TATE GALLERY
"	12 noon.	"
History of the Collection	12 noon.	WALLACE COLLECTION
Exhibition of drawings submitted for the Rome Scholarship.	10-8	R.I.B.A., 9 CONDUIT STREET, W.1
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MONDAY, JUNE 29—

Bronzes and Terra-cottas, Greek, Roman, etc.	12 noon.	BRITISH MUSEUM
Mesopotamia (a) Ur, Babylon, Assyria	12 noon.	"
Glass and its History	3 p.m.	"
Egypt (a) Life and Arts	3 p.m.	"
General Tour	12 noon.	V. AND A. MUSEUM
Oriental Rugs	12 noon.	"
Illuminated MSS.	3 p.m.	"
Ecclesiastical Metalwork	3 p.m.	"
Selected Masterpieces	11 a.m.	NATIONAL GALLERY
"	12 noon.	"
Turner and Landscape	11 a.m.	TATE GALLERY
"	12 noon.	"
The Romantic Revival—II	3 p.m.	NATIONAL " PORTRAIT GALLERY
Dutch Genre	3 p.m.	WALLACE COLLECTION

TUESDAY, JUNE 30—

History of Handwriting in West Europe.	12 noon.	BRITISH MUSEUM
Egypt (b) Monuments	12 noon.	"
Greek Vases	3 p.m.	"
Mesopotamia (b) Monuments.	3 p.m.	"
Oil Paintings	12 noon.	V. AND A. MUSEUM
Raphael Cartoons	3 p.m.	"
Mantegna, Crivelli and the Paduans.	11 a.m.	NATIONAL GALLERY
Schools of Verona and Ferrara.	12 noon.	"
General Visit	11 a.m.	TATE GALLERY
"	12 noon.	"
The Industrial Revolution	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Furniture—II	3 p.m.	WALLACE COLLECTION



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Left :
The oval room, as seen through one of the doors from the foyer.

Right :
Looking into the lounge towards the ballroom entrance from Park Lane. It forms part of the large central space which gives direct access to the public rooms. On the right is the ballroom, and on the left the restaurant.

Right below :
The inner hall photographed from the lounge looking towards the entrance hall to the hotel from Park Lane. The staircase on the right leads to the Park lounge on the mezzanine floor ; facing it, on the left, is the grill room and sherry bar.



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The Interior

The exterior of Dorchester House is indeed sufficiently striking, and the interior is of equal interest. As with the Underground Building at St. James's Park, the Dorchester Hotel contains no internal lighting courts ; every bedroom therefore has a view. The structural conditions made it necessary for the building to be the peculiar shape that it is, and must have caused the Architects considerable trouble in arranging the room shapes. On the ground floor there are an oval room, an octagonal grill room and winter garden, while the restaurant has a flat apsidal end, and the intercommunication between all entrances and all rooms has been most successfully planned.

It is on the ground floor that a wealth of decoration has been lavished. This rich decoration, combined with the varying shapes of the rooms, gives an impression of infinite variety, while the pale colours of the entrance hall merging into the yellow and black of the lounge and inner hall and the green of the restaurant form a pleasing contrast. The lighting in many of the principal rooms is indirect in character, and its even distribution produces a pleasant and soft lighting effect which is free from hard shadows and glare.

The bedrooms have been skilfully arranged so as to have a private bathroom leading from almost every one, so that there are 300 water closets and bathrooms in the hotel. The decoration of the bedrooms has been carried out in various styles and by various people ; some are Spanish, many Italian, all antique.

The system of ventilation installed has points of interest. The heating is automatically controlled so that an equable temperature is assured irrespective of the number of people in the room. The fresh air, which has been washed and heated, enters at the top of the room, and the used air leaves at the floor level, but the outlet and inlets are entirely invisible. The Kitchen ventilation has been specially designed to prevent the smell of cooking from penetrating to other parts of the building. In the Turkish baths each hotroom has its own supply of automatically controlled hot air.

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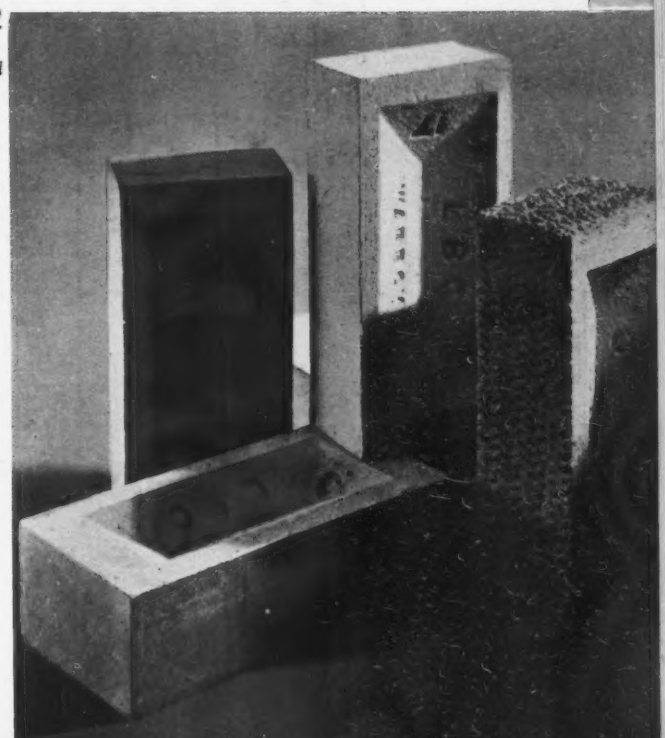
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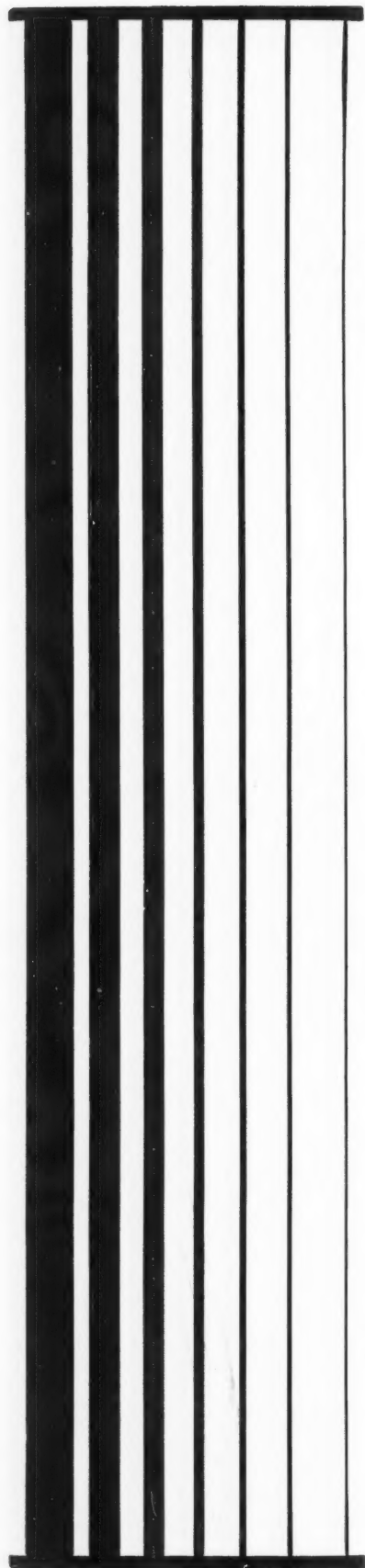
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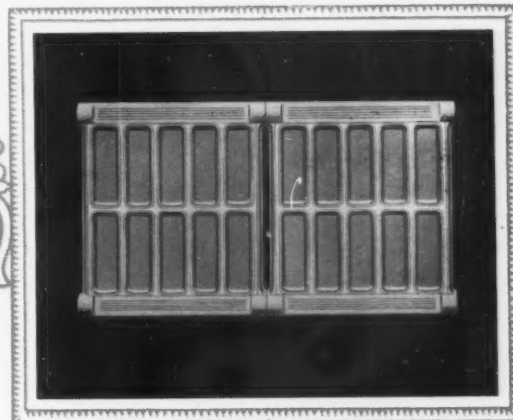
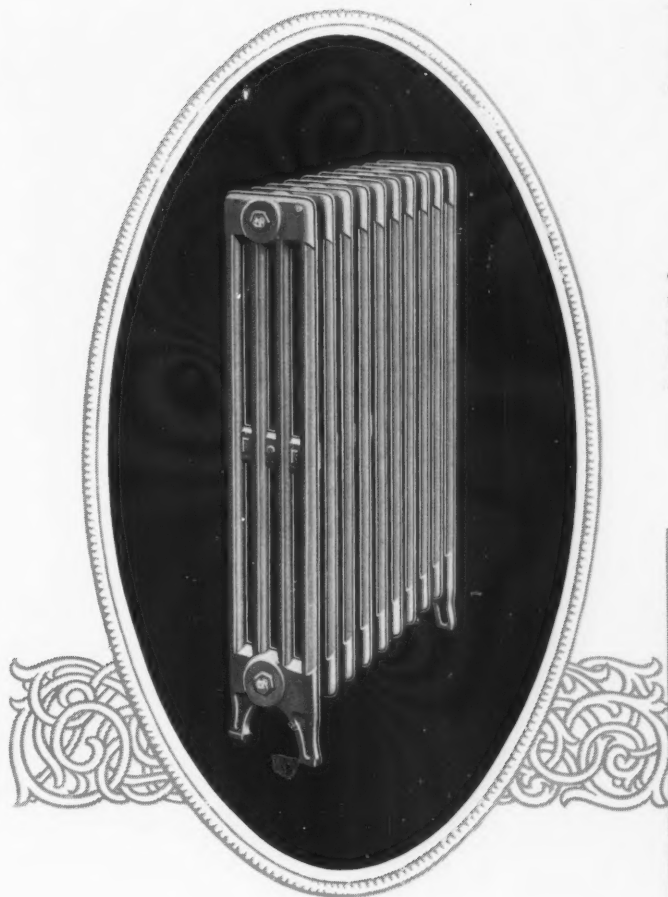
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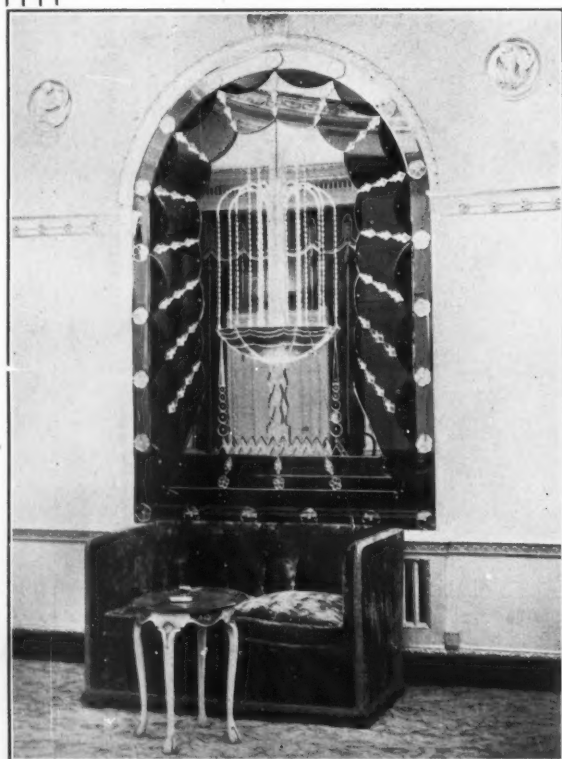
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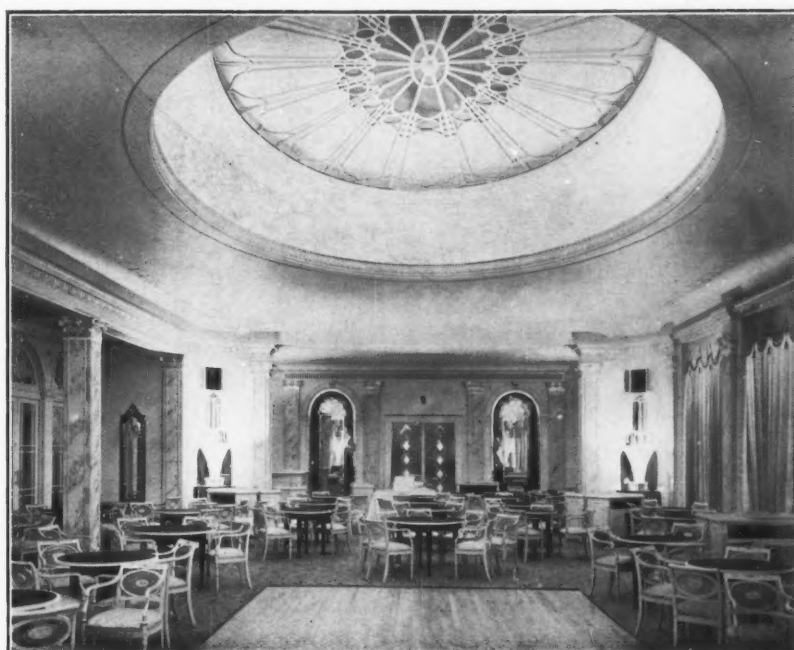
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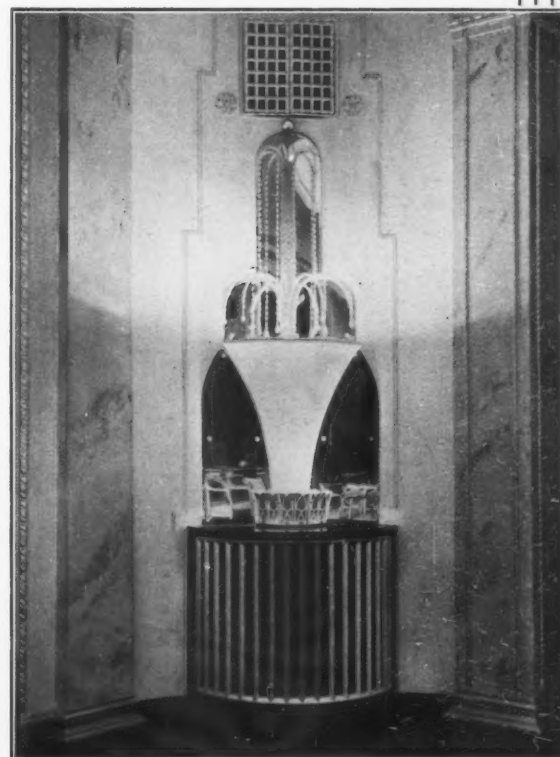
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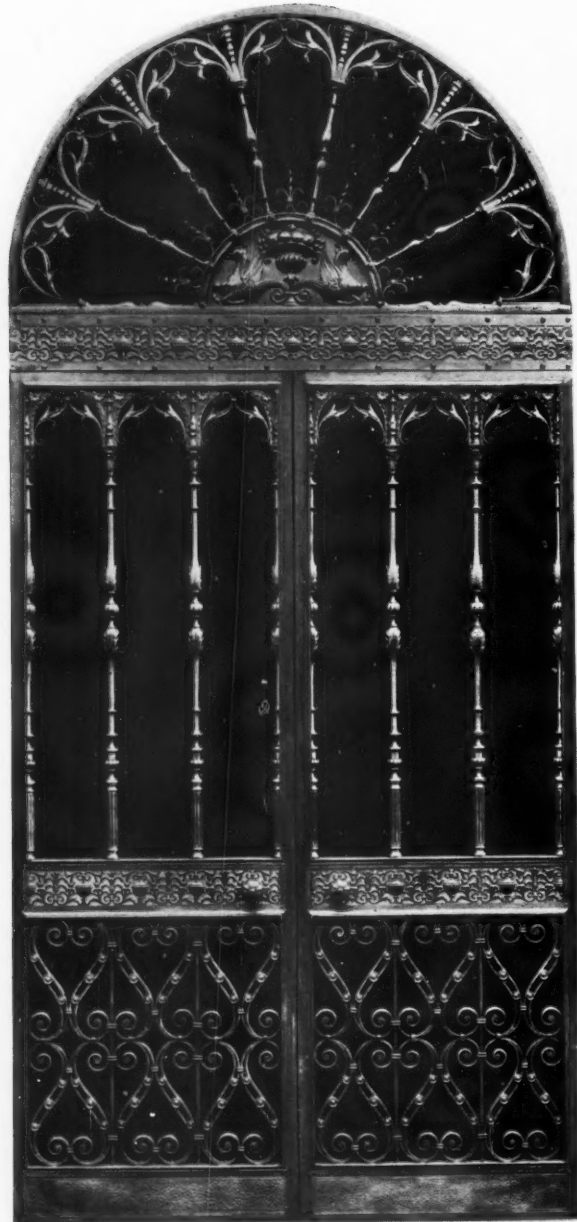


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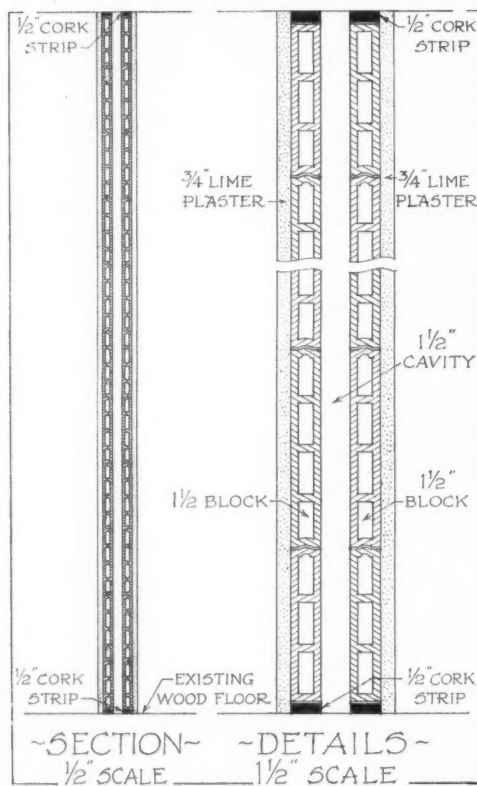
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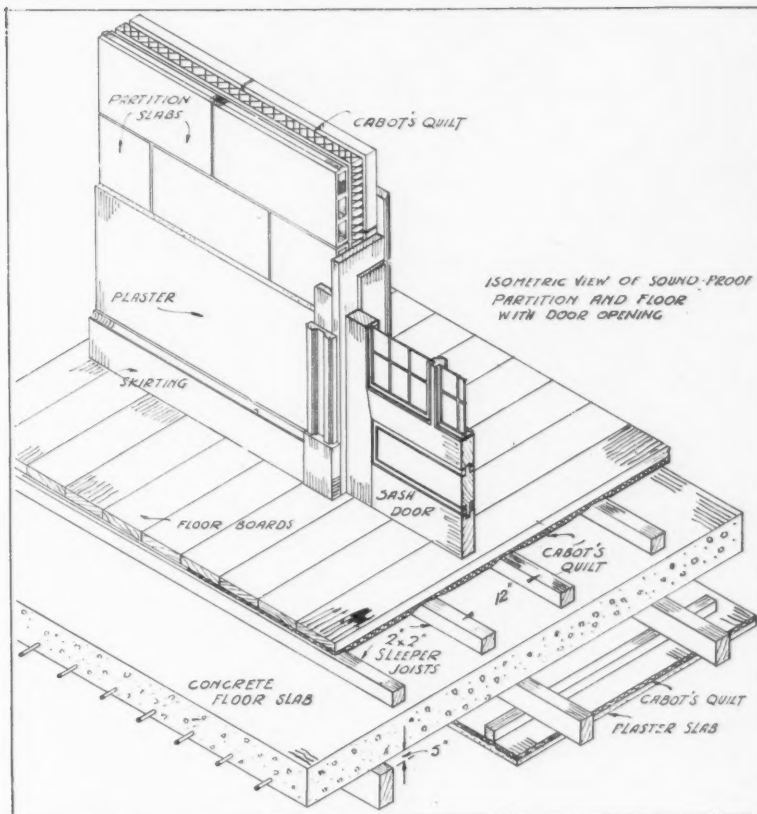
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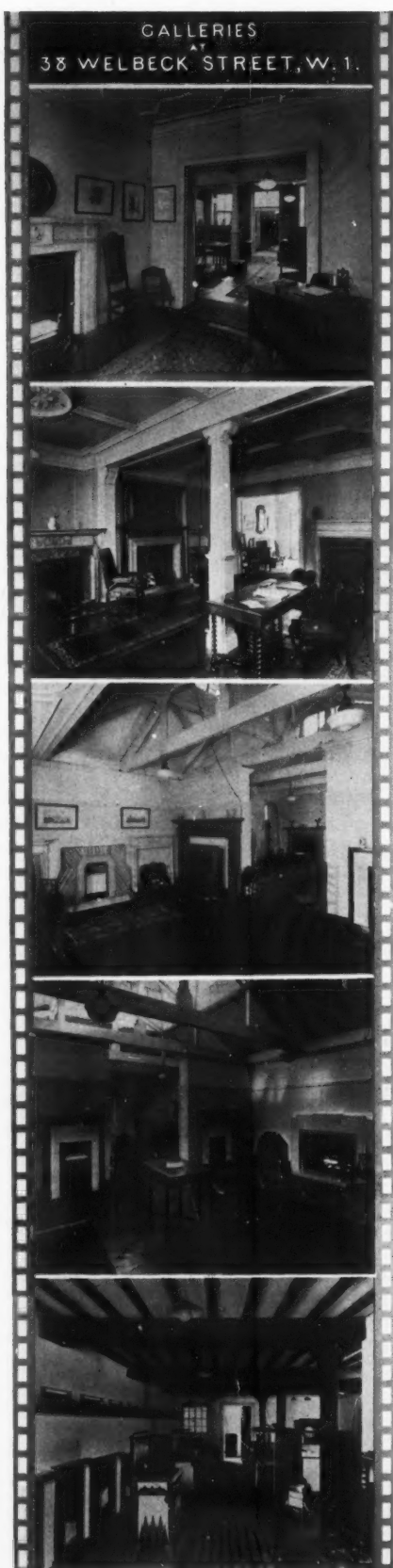
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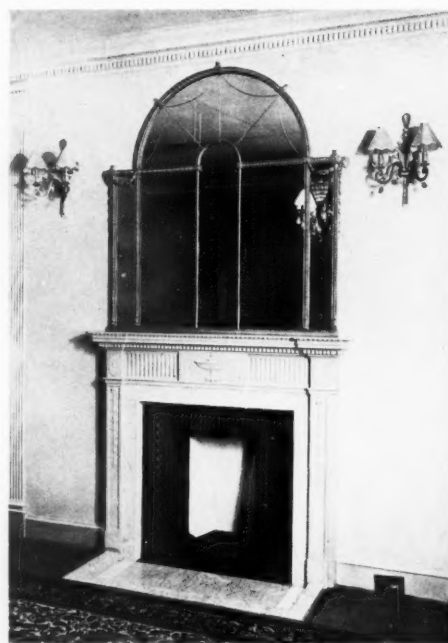
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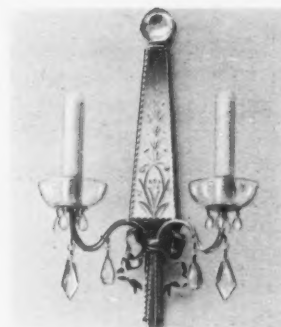
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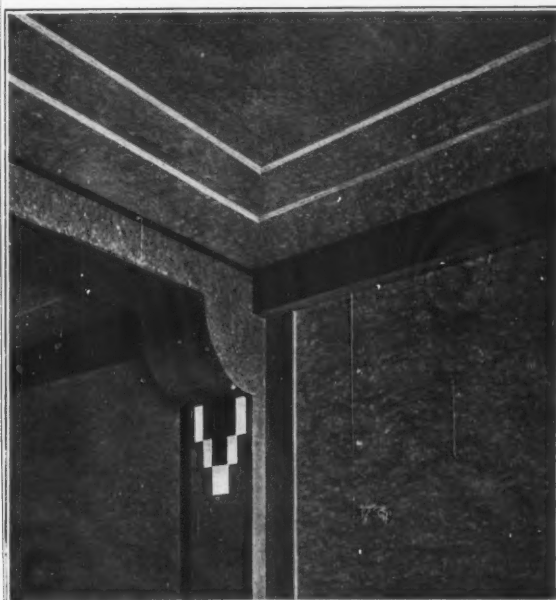
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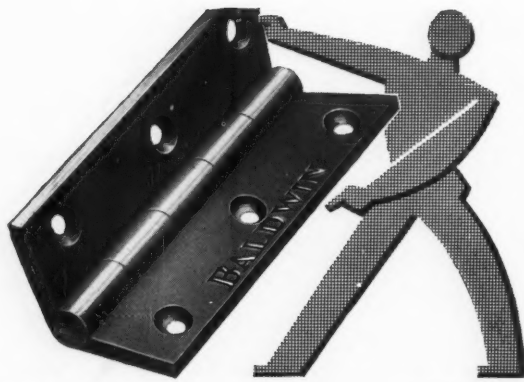


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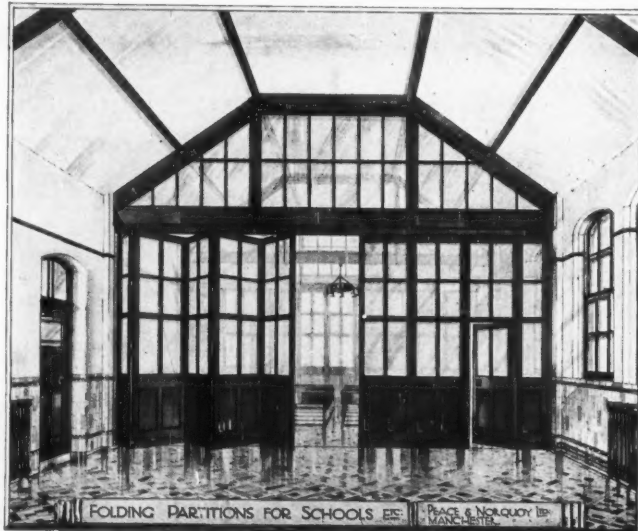
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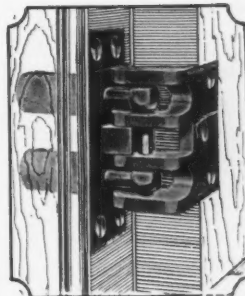
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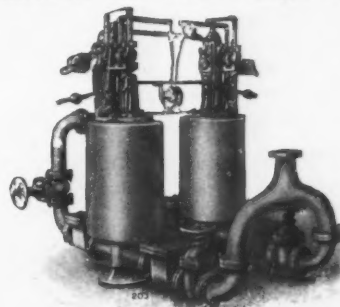
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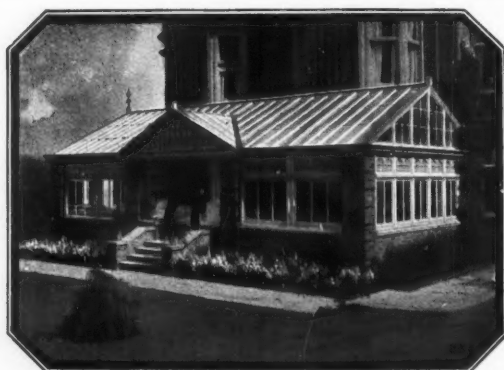
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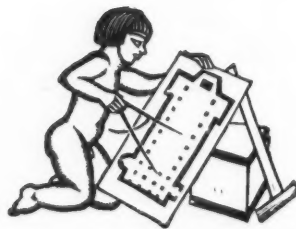
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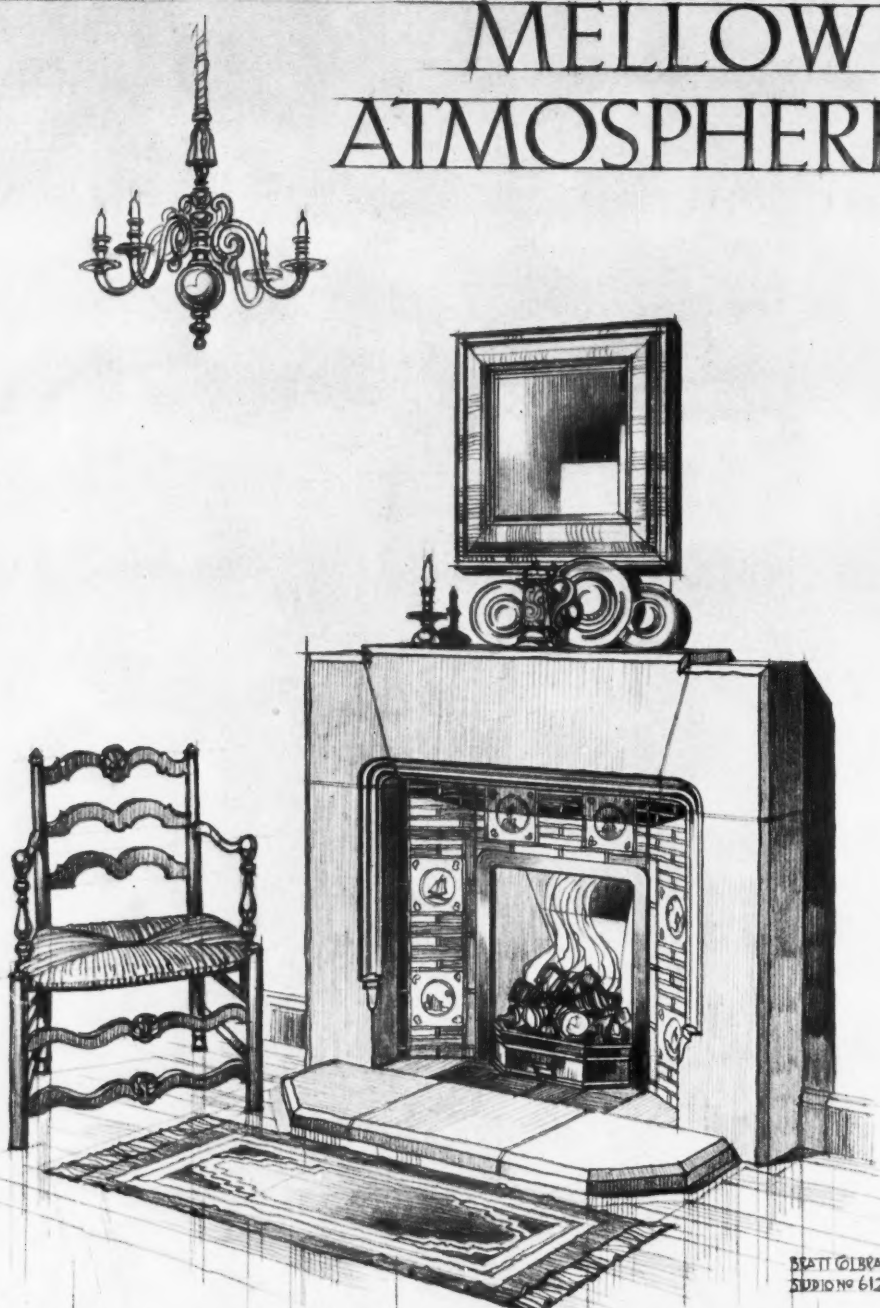
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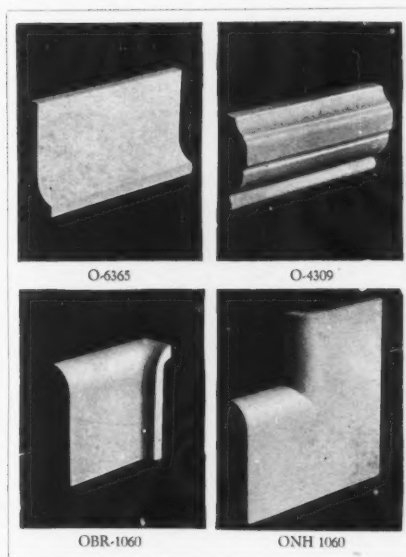


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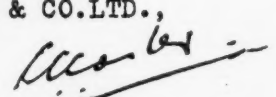
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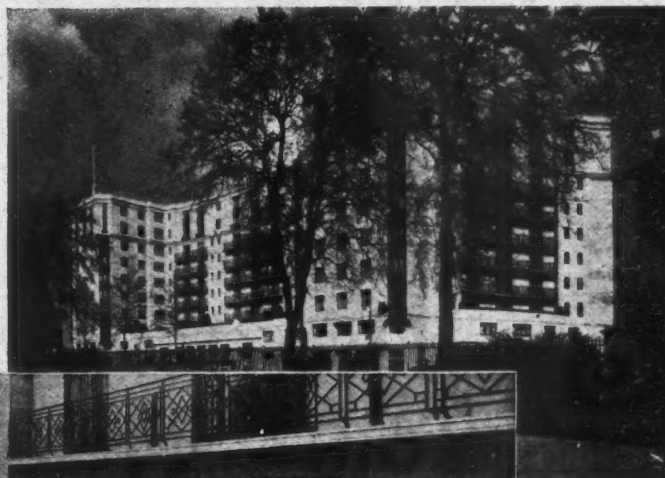

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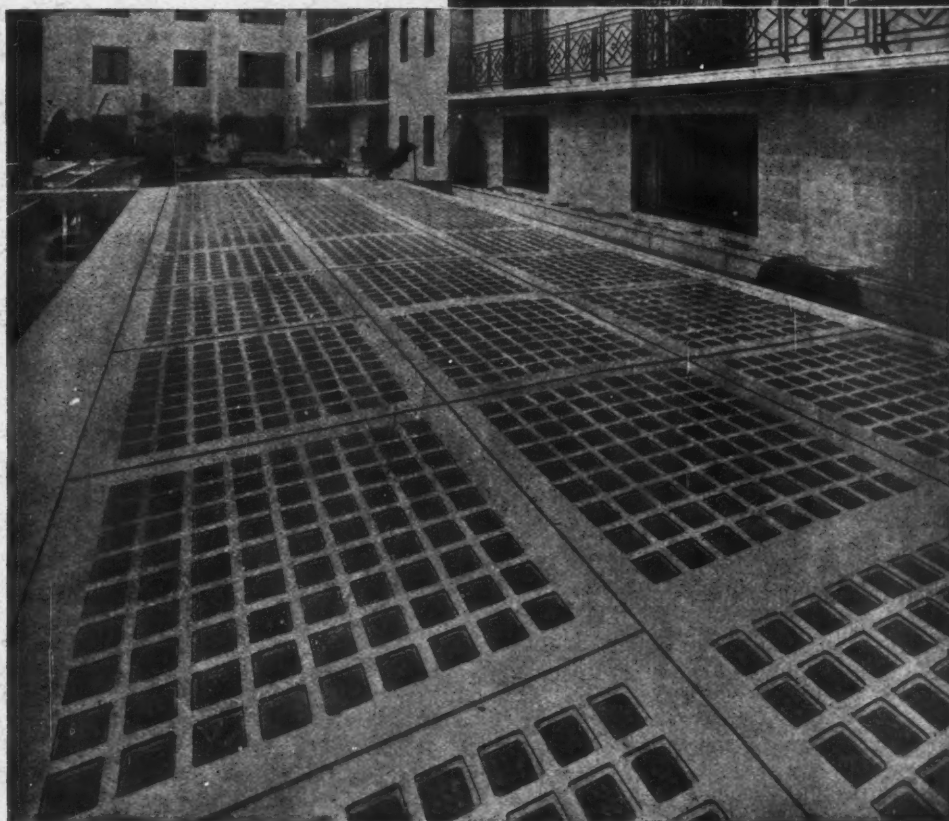
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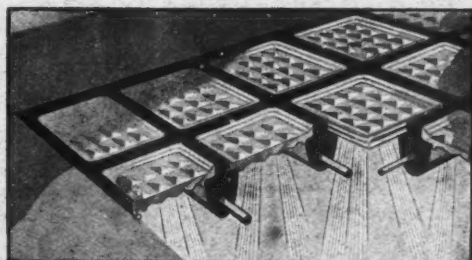
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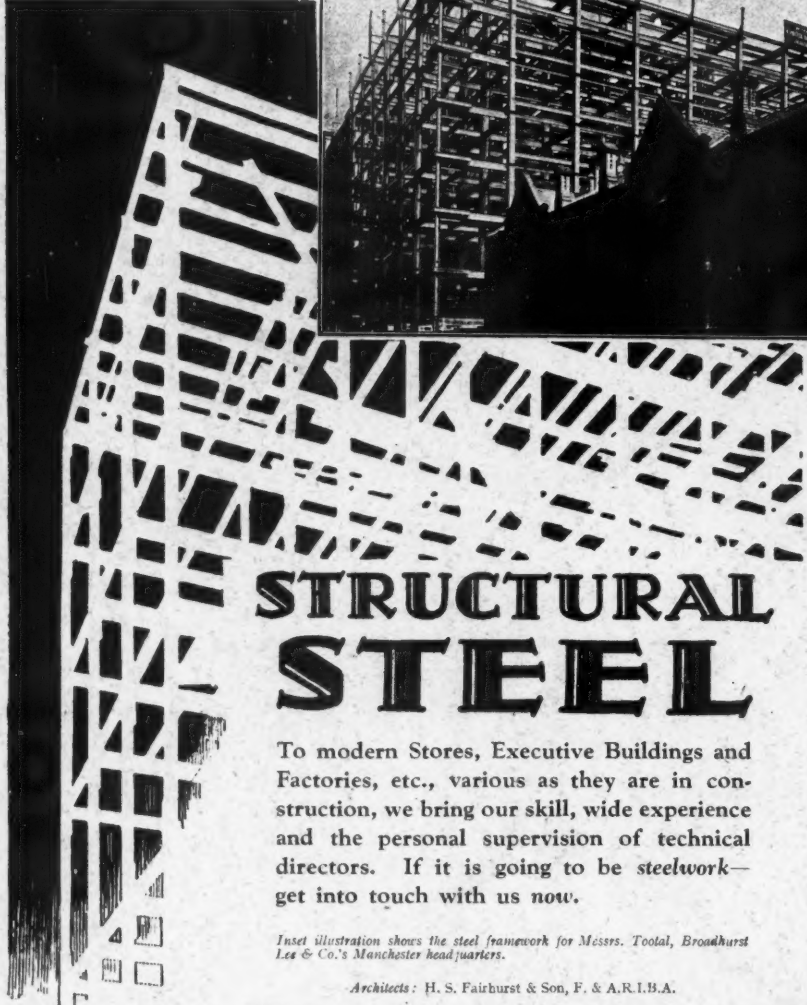
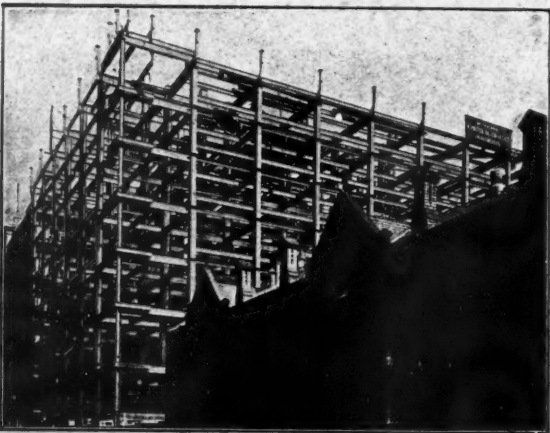


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